A

CHRONOLOGICAL SERIES

OF

ENGRAVERS.

A CHRONOLOGICAL SERIES OF ENGRAVERS FROM THE INVENTION OF THE ART TO THE BEGINNING OF THE PRESENT CENTURY.

CAMBRIDGE,

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M.DCC.LXX.

W. Musgrave.

MVSEVM
BRITAN
NICVM

PREFACE.

THE principal deſign of the following Series is to aſſiſt the Collector in the arrangement of his Prints, and in tracing the art of engraving from its ſource. Many other modes of arrangement might be adopted; [a] but none of them ſeem more uſeful, and even natural than this, provided we do not adhere too ſtrictly to the chronological order, but deviate ſometimes from the ſtrait path, in order to bring together thoſe who are of the ſame ſchool, or who evidently reſemble each other in their manner. Thus the company of *Albert Durer* will by no means ſuit *Marc' Antonio:* but give *the Italian* his *Agoſtino* and his *Marco*; let the *German* be attended by *Lucas*, *Burgmair*, *Kulenbach*, *Beham*, *Aldegrever* —— and the groups will be pleaſing. But we muſt not make a parade of theſe trifles, which every man's common ſenſe will ſerve to direct him in.

The ſource of the art has this in common with moſt others, that it is involved in obſcurity. Italy, Germany, and Holland, have reſpectively put in their claims to the honour of the invention — with what ſucceſs, I ſhould very unwillingly determine. Let every

a See an Idea of a fine collection of Prints in *Sculptura Hiſtorico-Technica.* —— *Granger's* Biographical Hiſtory of England Vol. II. p. 367.

every Reader try the iſſue for himſelf from the following account.

The *Italians*[b] tell us, that *Maſo* or *Tomaſo Finiguerra* a Goldſmith of Florence, hit upon the method of printing from an engraved plate in the year 1460; taking off the impreſſion upon a moiſtened paper, and rolling it gently with a roller. He communicated the diſcovery to *Baccio Baldini* of his own profeſſion and city; who purſued it with ſucceſs, and engraved ſeveral plates from drawings of *Sandro* or *Aleſſandro Boticelli*[c], which being ſeen by *Andrea Mantegna*[d], he not only aſſiſted *Baldini* with deſigns, but cultivated and improved the new art himſelf. It was not long before *Ugo da Carpi*[e] uſed different ſtamps for the gradation of lights and ſhades, and thereby added a variety of tints. — From *Italy*

b *Vaſari* Vite dei Pittori, part 3. vol. 1. p. 299. The ſtory is alſo told in *Evelyn's* Chalcography, Chap. 4. — *Walpole's* Engravers, page 3. — *De la Lande* 2. 375. &c.

c *Boticelli* was a painter, born at Florence 1437. He is ſaid to have publiſhed prints of Prophets and Sibyls about 1460. He undertook to adorn the ſeventh edition of *Dante* printed in 1481, with cuts at the head of the chapters, but finiſhed only the three firſt. He died in 1515. — See his life in *Vaſari*. — How *De Bure* comes to affirm that this was the firſt book publiſhed with plates, I am at a loſs to imagine.

d See n. 2. — He engraved a taking down from the croſs — Chriſt's burial — a battle between ſea monſters — Bacchanals — and Triumphs of Julius Cæſar — between 1484 and 1492.

e See *Vaſari*. — The other contending nations will not allow *Italy* the merit even of this invention. *Sandrart* affirms it was in frequent uſe among the *Germans* ſo early as 1503. *Meerman* will have it that they learned it from *Gutenberg*, and that it was practiſed by *Fuſt* and *Schoeffer* ſo ſoon as 1457. See *Meerman* Origines Typographicæ, vol. II. p. 228. — *Jackſon* and *Kirkall* endeavoured to revive the art in this century, and the former publiſhed a book upon the ſubject.

Italy the art travelled into *Flanders*, where it was firſt practiſed by *Martin Schoen* of *Antwerp*[f].

The *Germans* contend that Engraving was practiſed in their country long before the time of *Finiguerra*, *Pollaioli* and *Mantegna*. *Francis à Bocholt* (ſay ſome of them) was the inventor of the art, and his immediate followers were *Iſrael à Mechenick*[g], and *Martin Stock* the preceptor of *Albert Durer*. [h] *John Muller* v. *Regiomontanus* is alſo mentioned as a very antient engraver at *Nurimberg*: *William Baur* and *Frederic Schott* at *Straſbourg* about 1464[i]. *Martin Schoen*, they tell us, engraved between 1460 and 1470; *Luprecht Ruſt* was his maſter, and conſequently muſt have worked at leaſt as early as 1450[k]. Nay, they produce a print executed by one H. S. in 1455[l], and another by *Hirſchvogel* even ten years ſooner[m].

But the *Dutch* will have the ſource of the art to be among them; and to have flowed from Holland into Germany[n], from Germany into Italy[o]. *Laurence of Haerlem*

f *Schoen* was not of *Antwerp*, but of *Colmar* in Germany.

g He was of *Munſter-Eiffel* near *Meckenem* or *Meckenheim* in the Electorate of *Cologn*; and worked at *Bucholt* in the Biſhoprick of *Munſter*. Hence his various names of *Iſrael von Menz*, or *Moguntinus*; *Iſrael van Mechelen*, *van Mech*, or *Mechlinienſis*; *Iſrael de Munſter*, or *de Bockolt*. — See *Meerman* cap. 9. not. *dz*.

h See *Mart. Zeilerus* in Itinerario Germaniæ, and *Bern. a Mallinckrot* in Diſſ. de typogr. invent. p. 103.

i *Schopflinus* Vindic. cap. 1. §. 6.

k *Jo. Frid. Chriſt.* Dictionaire des Monogrammes, page 33.

l *Sandrart* Acad. art. pictor. p. 208.

m *Chriſt*, and *Fournier* Diſſertation ſur L'Imprimerie I. p. 55.

n *Meerman* cap. 9. §. 12.

o Idem, §. 14.

Haerlem [p], ſay they, invented not only printing, but alſo the method of taking off impreſſions on wood [q]. And *Peter Schoeffer* found out the art of engraving on copper, and taking impreſſions from plates of that metal [r]. When *Mentz* was taken in the year 1462, and *Schoeffer's* printing office broke up; the workmen diſperſed, and along with their own art carried engraving and copper-plate printing into Germany, where they became commonly practiſed about the year 1465 [s].

Conrad Schweynheim of Mentz, with *Arnold Pannartz*, imported all theſe arts into Italy about 1465; the former of theſe betook himſelf wholly to engraving about 1474: the year following ſome of his plates for *Ptolomy's Coſmographia* were printed, and theſe were the firſt copper-plates which Italy ever ſaw [t].

Books had been ornamented before with wood-cuts; one in 1467 [u], and another in 1472 [w]. Theſe beginnings gave the Italian Painters the hint of immortalizing and diffuſing

p Commonly known by the name of *Laurence Coſter*. See *Meerman* cap. 9. §. 3.

q *Laurence* died between 1435 and 1440. *Meerman* cap. 2. §. 9. and cap. 9. §. 3.

r *Meerman* cap. 9. §. 15.

s *Meerman* §. 16. — *Chriſt* mentions a copper plate of the year 1465 with the mark C. E. — others of 1466 and 1467 with E. only, which ſome attribute to *Engelbrecht*, who was ſcarce born when theſe plates were done — another of the year 1467 with the letters E. S. See Dictionaire des Monogrammes p. 67. 97. 100. One of the antienteſt Gravings which *Mr. Evelyn* had ſeen with a mark, had M. 3. and M. C. upon it, which I take to belong to *Matthew Zagel*. *Chalcography*, chap. 4. p. 35.

t *Meerman* cap. 9. §. 17. — The book came out in the year 1478 at Rome by *Arnold Buckinck* a German.

u Meditationes Johannis Cardinalis de Turrecremata.

w Valturii Opus de re militari.

diffuſing their works, and made *Mantegna* ſometimes lay aſide the palette and pencil for the graver.

Vaſari's ſtory of *Finiguerra* they utterly diſallow; ſince Sculptures made by him on ſilver, and drawings with a pen are mentioned by this writer [x]; but no one pretends ever to have ſeen a print executed by this maſter [y]. Whereas very antient prints are now actually produced, which from the Gothic letters upon them, we may fairly conclude to have been done in *Germany*. Theſe however, ſay they, carry their antiquity too high, when they pretend not only that *Schoen* engraved in 1460, but that his maſter *Ruſt* was alſo an engraver: for there are no dates on *Schoen's* prints, and we have no record of any piece executed by *Ruſt*. *Hirſchvogel's* performance is placed an exact century too high: and *Sandrart* has by a miſtake aſſigned the date 1455 [z] to the print engraved by H. S. inſtead of 1477 [aa]. *Francis à Bocholt*, and *Iſrael à Mechenick*, how much ſoever their names may ſeem to differ, were notwithſtanding the ſame perſon, whoſe true name was *Iſrael von Meckenem* or *Meckenheim*: nor have we a ſingle work of this maſter produced, or of *Martin Stock* the ſuppoſed preceptor of *Albert Durer* [ab].

Muller

x Part 2. p. 371, — See alſo *Baldinucci* Notizie di Profeſſori del diſegno da Cimabue.

y We muſt except *Palmer* (Hiſtory of Printing p. 393.) — but if the print which he mentions ever exiſted, it was probably done by *Mantegna* or *Marc' Antonio*. See *Meerman* p. 252. note *dq*.

z We muſt be careful in old dates not to miſtake 7 for 5, or 5 for 4.

aa See *Meerman* p. 254. note *dx*.

ab *Meerman* cap. 9. §. 3. and note *q*.

Muller was only a printer, and did not practiſe his art at Nurimberg before 1471: it was probably *Wohlgemuth* who did his plates, and he ſeems only to have been the publiſher. Of *Baur* and *Schott* we have ſeen no plates, nor indeed ſo much as heard of any [ac].

Thus have theſe three nations contended for the invention of the art of engraving: and in order to ſerve his own cauſe, we may reaſonably ſuppoſe that the champion for each has carried up the antiquity of the art in his own nation as high as he could.

There is good reaſon to believe that the art was practiſed among the Chineſe, long before they had commerce with the European nations [ad]: it does not however follow that we muſt therefore have borrowed it from them; for it was well known among us at the time when voyages were firſt made to China, towards the end of the fifteenth century [ae]. Some would derive the art of engraving from *Cards*, which were in uſe ſoon after the middle of the fourteenth century: but theſe were originally painted by hand, in the ſame manner as manuſcripts were then illuminated [af].

Our accompliſhed *Evelyn* [ag], who as a man well ſkilled in theſe matters, and not at all intereſted in the diſpute, may be looked upon as a competent witneſs; after tracing

ac *Meerman* II. p. 228.

ad *Meerman*, cap. 9. §. 2. *Evelyn*, Chap. 3. p. 33.

ae *Meerman*, cap. 9. §. 3.

af *Meerman*, cap. 9. §. 3. and note *n*.

ag Sculptura, or the Hiſtory, and Art of Chalcography and Engraving in Copper, London 1662.

tracing the art of *Sculpture* from Adam; ſays that "the "art of *Engraving* and working off from plates of cop- "per which we call *Prints*, was not yet appearing, or "born with us 'till about 1490 [ah]."

Wood-cuts for Books were undoubtedly much older. Before the preſent mode of printing with moveable types was thought of, we have ſome books conſiſting of cuts repreſenting ſcripture hiſtories, with explanations under each, printed from wooden blocks; which were probably done between the years 1440 and 1450. And we have a conſiderable number of books printed both with moveable types and blocks, and adorned with wood-cuts before 1490 [ai].

And

ah *Evelyn*, Chap. 4.

ai The moſt remarkable books printed from blocks with figures, are theſe:

Speculum humanæ ſalvationis. 1468, 1473, 1483.

Figuræ typicæ veteris atque antitypicæ novi Teſtamenti — ſeu hiſtoria Jeſu Chriſti in figuris. 1475.

Hiſtoria ſeu Providentia Virginis Mariæ ex Cantico Canticorum iconice exhibita. — before 1472.

Faſciculus temporum. 1476.

Dialogus creaturarum. 1480.

Ars moriendi.

Hiſtoria S. Johannis Evangeliſtæ, ejuſque viſiones Apocalypticæ.

Ars memorandi notabilis per figuras Evangeliſtarum.

Tractatus de Antichriſto.

Jo. Hartliebii Libellus Chiromanticus.

Variæ fabulæ et ſimilitudines.

Meditationes Reverendiſſimi Patris Dni. Johannis de Turrecremata, &c. — Rome by *Udalric Hahn* 1467. — again in 1472. — and by *John Numeiſter* of Mayence 1473. — Remarkable for the ſingularity of the type, and wood-cuts excellent for the time.

Roberti Valturii Opus de Re Militari. Veronæ, a *Joanne Cyrugia* 1472. The wood-cuts to this book are ſuppoſed to be done by *Matteo Paſti*

And if we are to credit the German dates before mentioned, we muſt carry up the art of engraving and printing from copper plates as high as the year 1465: unleſs we ſhould ſuppoſe theſe dates to be forged in order to ſerve their cauſe, as well as the ſtory of *Finiguerra* to ſerve the cauſe of the Italians.

The earlieſt date which I have upon any print in my poſſeſſion is that of 1497 in a plate by *Albert Durer*[ak]. His performances look by no means like the

or *De Paſtis*, a friend of *Valturi's*, and a Painter. He engraved ſome coins. — *Keyſler* (4. 118.) calls theſe copper-plates; and therefore ſince *Mantegna* was only 21 years old when this book was printed; he will have it that the invention of engraving on copper-plates, and printing from them, cannot be aſcribed to him.

Other books with wood-cuts are: *Alvarus Pelagius, Summa de planctu* Eccleſiæ. 1474.

A Bible printed at Augſbourg 1477 — two others without place or date — a fourth at Nurimberg 1483 — a fifth in 1490, both by *Koburger* — a ſixth at Lubec — alſo one printed at Venice 1490.

Caxton's myrrour of 1480 is adorned with wood-cuts: as is alſo his *Golden Legend* of 1413; and his *Eſope's Fables* of 1484.

A *Herbal* publiſhed in Germany 1484.

Hortus Sanitatis, 1486 and 1488 both at Augſbourg: and at Mentz 1491 by *John Meydenbach* or *Medebach*.

Sebaſtian Brandt born 1458 publiſhed *Stultifera Navis*, or *the Ship of Fools*, with 100 wood-cuts after *Locher*. The firſt edition has no date, but is ſuppoſed to have been printed in 1490: the ſecond has the date 1494.

Horæ Beatæ Mariæ 1490 — alſo 1492. And again by *Philippe Picouchet* with admirable wood-cuts in 1500.

Books moſt remarkable for the excellence of their wood-cuts, are *Hypnerotomachia Polyphili*. 1499. — and *Le trasformationi di M. Lodovico Dolce*. Ven. typis *Gabr. Gioliti* de Ferrariis. 1553.

See *Meerman* Origines Typographicæ, Cap. 9. — *Clemens* Bibliotheque Curieuſe — *Fournier* ſur l'origine et les progres de L' Imprimerie — *De Bure* — *Mattaire*, — *Ames*, &c.

ak *Fournier* (diſſ. 1. p. 64.) deſcribes this print, the ſubject of which

the beginning of the art; and even though *Schoen's* ſhould not be allowed to have been prior to his, as we have good reaſon to ſuppoſe they were; yet we have many pieces remaining which carry evident marks of being older than *Albert's*. Upon the whole, as far as can be collected from probable facts and circumſtances; wood-cuts were ſome years[al] antecedent to printing properly ſo called[am]: engraving on copper-plates ſoon followed it[an]; and ſeems firſt to have been practiſed in *Germany*. If we ſhould admit the ſtory of *Finiguerra*; yet that will ſcarce carry up the invention higher than *Germany* may well pretend to. And that the *Germans* had the hint from *Haerlem*, appears to me highly improbable.

But I have promiſed not to decide on this queſtion; and indeed one would not be dogmatical, on a point of ſo much uncertainty, and ſo little importance. What I have offered is an opinion founded on a mature conſideration of doubtful facts, and circumſtances; which I ſhall readily be induced to correct, and even change by new lights, or better arguments.

The invention of *Etching* ſeems to have been about forty years poſterior to that of Engraving. Some indeed

is Venus and the Graces. *Palmer* ſays that it was engraved on pewter, and copied from *Schoen*; upon what authority I know not. If I miſtake not, I have ſomewhere ſeen a print by *Albert* dated 1494. — *Andrea Mantegna's* great triumph is dated 1486.

al Seemingly near 20.

am The learned *Meerman* labours much to prove the priority of moveable types, but in my opinion without ſucceſs.

an If the firſt printing was in 1457, the interval was only 8 years.

deed aſcribe it to *Franciſco Mazzuoli* of Parma, or to *Lucas à Deutecum* of Zutphen, about the year 1530 [ao]. But we are certain that it was commonly practiſed in Germany both at Nurimberg and Francfort about 1512. And ſince the uſe of *aqua fortis* was known to *Albert Durer*, ſome ſcruple not to aſcribe the invention of this art to his Maſter *Wohlgemuth* [ap].

The Artiſts were probably not long after this before they found out the way of uniting etching with engraving in the manner that prints are now generally executed. The preciſe time I will not undertake at preſent to determine [aq].

There now remains only to fix the Era of *Mezzotinto*, which being a much more modern art than either engraving or etching, we may hope to fix the date of it with ſome degree of preciſion. The common ſtory is this: — *Prince Rupert* in his retirement at Bruſſels, after the Cataſtrophe of his Uncle, going out early one morning, obſerved a centinel at ſome diſtance from his poſt, very buſy in doing ſomething to his piece: the Prince aſked what he was about; he replied, that the dew which had fallen in the night, had made his fuſil ruſty, and that he was ſcraping and cleanſing it. The Prince looking at it was ſtruck with ſomething like a figure eaten into the barrel, with innumerable little holes cloſed together like friezed work in gold or ſilver, part of which the fellow had ſcraped off. — From

ſo

ao *Sandrart*, p. 207. — Evelyn, chap. 4. p. 46.

ap *Chriſt* Monogrammes, p. 123. — *Meerman*, cap. 9. p. 256.

aq See *Evelyn*, chap. 4. p. 75. and 5. p. 130.

ſo trifling an accident did a fertile genius conceive *Mezzotinto*.

We may therefore venture to fix the invention of this art to the year 1649, or thereabouts. The Prince concluded that ſome contrivance might be found to cover a plate with ſuch a grained ground of fine preſſed holes, which would undoubtedly give an impreſſion all black, and if ſcraped away, in proper parts, the ſmooth ſuperficies would leave the reſt of the paper all white. Communicating his idea to *Warner Vaillant* a painter whom he maintained, they made ſeveral experiments, and at laſt invented a ſteel roller cut with tools, to make teeth like a file or raſp with projecting points, which effectually produced the black grounds; theſe being ſcraped away, and diminiſhed at pleaſure, left the gradations of light. The art was improved by *Blooteling*, who found out the application of the chiſſel for laying grounds, which much exceeded the roller. *George White* afterwards made uſe of a graver for forming the black ſpot in the eyes, and ſharpening the light, which in preceding mezzotintos, he obſerved, had never been diſtinct. *Smith* carried the art far towards perfection, but even he has been exceeded by ſeveral now living, ſome of whom among other improvements, have added that of uniting etching to mezzotinto[ar]. But of this enough; eſpecially as the editor of the following ſeries may hereafter be induced to ſpend a few leiſure hours in

ar This account is from Mr. *Walpole's* Engravers. See *Evelyn*, chap. 5. p. 130. and chap. 6. — In the *General Dictionary*, the invention is aſcribed to the Soldier, from the authority of a MS. of Mr. *Evelyn's*. See Vol. V. Evelyn, note F.

in tracing this art from its ſource, through all its improvements, to that ſtate of excellence in which we now find it.

The Catalogue of Britiſh Engravers is given ſeparate from the other for the ſake of thoſe who may chooſe to keep the works of their countrymen by themſelves; and becauſe in truth their light is for the moſt part ſo dim, that they would generally be loſt amidſt the ſuperior luſtre of the foreigners. In order to wipe off this unwelcome aſperſion, we may hope one day to ſee the brighter conſtellation of Artiſts which adorns the preſent age, held up to our view by ſome ſuch ingenious hand, as before condeſcended to rake into the rubbiſh of our former Maſters, and to reſcue from obſcurity thoſe whoſe works would have chained them down to eternal oblivion.

A CHRO-

A CHRONOLOGICAL SERIES OF ENGRAVERS, &c.

CENTURY XV.

1. MARTIN SCHOEN: *of Colmar in Germany.* { 1460, 1470.

ACcording to ſome he was *Albert Durer's* Maſter; others ſay that he died when *Albert* was actually on the road for that purpoſe: but theſe are only conjectures. He is called *Hupſe Martin* by the Germans, and *Buon Martino* by the Italians. His engravings are without date.

His two brothers *Paul* and *George*, eminent Goldſmiths, probably engraved with him: another brother *Bartholomew* was an engraver; one of his pieces bears date 1479.

le Comte
1. 145
3. 236
312
313
329

2. ANDREA MANTEGNA: *of Padua.*

Born 1451. He became a celebrated Painter, was one of Correggio's maſters; and conſiderably improved the new art of engraving. He died 1517.

3. ANTONIO POLLAIOLI: *of Florence.*

Born 1426, and died 1498. — There is a large piece by him of 6 naked figures fighting; the back ground a foreſt.

4. HORATIO SANTI: *an Italian.*

He engraved after *Pompeio d'Aquila.*

5. MICH. WOHLGEMUTH: *a German.*

Born at Nurimberg 1435. He was Albert Durer's maſter in painting; is thought to have invented etching; and died 1519. — Mark M. W. or W only.

1494. 6. ALBERT DURER: *of Nurimberg.*

Born 1470. We have by this celebrated maſter 104 engravings on copper, 6 on tin, a great number on wood; and 6 etchings. He died 1528.

His

His Wife *Agnes Frey* is ſuppoſed by ſome to have executed ſeveral ſmall pieces, repreſenting the miracles of Chriſt; but this is mere conjecture.

His ſon *Albert* was a ſculptor, and probably an engraver. — *Matthew Grunewald* of *Aſchaffenbourg*, who died 1510. engraved in Albert Durer's manner.

7. —— MAIR. 1499.

Le Comte I. 156. 1500.

8. MATTHEW ZAGEL.

Ornaments in a long form.

CENTURY XVI.

9. GIOVANNI MARIA *di Breſcia*. { 1502, 1538.

A Carmelite. — Saints, and pieces of devotion. — His brother *Giovanni Antonio* engraved a flagellation and other ſubjects, 1538.

10. LUCAS DAMMEZE: v. LUCAS VAN LEYDEN. { 1504, 1533.

Born 1494. The friend and rival of Albert Durer. His works conſiſt of 166 engravings on copper, 28 on wood; and 6 etchings. Inferior to Albert in deſign, his engravings have more harmony, and his heads more expreſſion: he fi-

 niſhed

niſhed very highly. — Suyderhoef, Virgilius Solis, Wierix, Hondius, and Saenredam copied many of his pieces ſo well, that it is difficult to diſtinguiſh the copy from the original. He died 1533.

1505. 11. DOMINICO BECCAFUMI, v. MICARINI: *of Sienna.*

A hiſtory painter, born 1484. He did many beautiful prints in *chiaro-oſcuro*, and died in 1549.

1506. 12. TIZIANO VECELLI: *of Cador in the ſtate of Venice.*

Born 1477. This celebrated Painter etched ſome landſcapes from deſigns of his own; and died in 1576.

1506, 1561. 13. LUCAS DE CRAEN, CRANACH, or CRONACH: *of Saxony.*

Painter to the Elector. — He did Chriſt's paſſion in 14 great plates; and in ſmall: Adam and Eve in Paradiſe: Juſts and Tournaments. — Mark L. C. or a Dragon.

1507. 14. V. GEMBERLEIN, or GAMPERLEIN: *of Strasbourg.*

Excellent wood cuts. — But concerning this engraver's true name we are at a loſs — perhaps

it

it was *Van Goar*; ſee *Dict. des Monogrammes* p. 281. — The cuſtom among the old engravers of uſing marks or cyphers has frequently occaſioned total ignorance, or inextricable confuſion; we ſometimes probably divide the ſame perſon into ſeveral, at others create perſons which are wholly ideal.

15. HANS SCHAEUFELIN: *a German.* { 1507, 1520.

Wood-cuts in the manner of Albert Durer. — Chriſt's Paſſion in 24 pieces. —

16. DOMINICO CAMPAGNOLA: *of Venice.* { 1507, 1518.

A diſciple of Tiziano's. — His brother *Giulio* was alſo an engraver.

17. MARCO ANTONIO RAIMONDI: *of Bologna.* 1508.

The celebrated engraver from the deſigns of Rafaelle. His firſt works were copies from Albert Durer's, to which he put that engraver's mark. His prints are much eſteemed, chiefly for the purity of deſign.

18. BAC-

18. BACCIO BANDINELLI: *of Florence.*

Born 1487: died 1559. — Mark *B. B. F.* or *B. B. A. F.*

1510. 19. ALBERT GLOCKENTHON.

Chriſt's Paſſion in 12 plates.

1510, 1520. 20. HANS BURGMAIR: *of Nurimberg.*

One of Albert's beſt ſcholars. He engraved a ſet of hiſtories in 36 pieces, and ſometimes uſed his maſter's mark; ſometimes H. B. I. B. &c.

1511. 21. ALBERT ALTORFFER: *of Switzerland.*

His works both on wood and copper are excellent for the time.

1511, 1534. 22. HANS BALDWIN GRUN.

1511. 23. HANS VAN KULENBACH: *of Franconia.*

A pupil of Albert Durer. — Mark H. V. C. or I. C. or I. K.

24. SE-

24. SEBALD BEHAM, v. HISBENS: *of Nurimberg.* { 1513, 1549.

He engraved beautiful ſmall pieces, both on wood and copper. — There lived alſo in this century one *Bartholomew Beham.*

25. NICOLO, or NICOLETTO, *da Modena.* 1515.

His pieces owe their merit to their antiquity and rarity.

26. HANS HOLBEIN: *of Baſil.* 1515.

Born 1498. — Wood cuts to the inſtruction of Chriſtian Religion, More's Utopia, &c. He died 1554.

27. WENDEL REICH. 1515.

28. AGOSTINO VENETIANO. { 1516, 1533.

Marc' Antonio's diſciple. In a ſtyle inferior to his maſter, he engraved after Rafaelle, Giulio Romano, &c. — Mark A. V.

29. MARCO *di Ravenna.*

Another of Marc' Antonio's diſciples. M. R.

30. PHILIP ADLER PATICINA. 1518.

31. JAMES BINCK *of Cologn.* { 1520, 1539.

32. HEN-

1520, 1558. 32. HENRY ALDEGREVER; v. ALDEGRAFT: *of Weſtphalia.*

He imitated the manner of Albert, whoſe pupil he was. His works conſiſt of 350 pieces at leaſt. He was born in 1502. — le Comte, t. 1.

1523, 1550. 33. DIRCK VAN DER STAREN.

Mark D. V. with a ſtar or bird between the letters.

1525. 34. FRANCISCO MAZZUOLI; v. PARMEGIANO.

A celebrated Painter, born in 1504. He etched ſome pieces chiefly of his own compoſition, and died 1540.

1525, 1555. 35. ADRIAN COLLAERT: *of Antwerp.* le Comte t. 1.

The life of Chriſt after Martin de Vos; hunting and fiſhing pieces after Stradan &c. His manner is neat: but his ſon *John Collàert* engraved in a better taſte than his father.

1526. 36. JACOMO CARAGLIO: *of Verona.*

He imitated Marc Antonio's manner.

1529. 37. ANT. VUORMACE: *of Cologn.*

I take this to be the 38. Ant. same as № 38 —

38. ANT. VAN WORMS. 1530.

He did the plates for the firſt edition of Luther's works, and a Bible printed 1532.

39. GASPAR MEDEBACH: *of Cologn.* 1530.

Hiſtories on wood.

40. GEORGE PENTZ, PENZ, or PENS: *of Nurimberg.* 1530, 1554.

Albert Durer's ſcholar. He engraved with Marc' Antonio from Rafaelle. His ſmall pieces are much eſteemed for the neatneſs of the work.

41. ERHART SCHOEN: *of Nurimberg.* 1530, 1548.

Mark E. S. interwoven.

42. JAMES KOBEL: *of Oppenheim.* 1531.

43. JACOMO ROBUSTI; v. TINTORETTO: *of Venice.* 1533.

Born 1512. He etched the portrait of Paſchal Ciconia Doge of Venice; and died 1594.

44. NICHOLAS WEILBRONNER. 1535

Mark N. W.

1535. 45. —— PERIECOUTER.

See nº. 213. le Comte 1. 145. 156.

1536, 1623. 46. ANTONIO TEMPESTA: *of Florence.*

1555 Born 1555: died 1630. — Mark *A. T.* &c. aged 75

1538. 47. HANS BROSAMER: *of Fulda.*

1540. 48. GIOVANNI FRANCISCO FIORENTINO.

1540. 49. FRANCIS FLORIS: *of Antwerp.*

He died 1570.

1540, 1560. 50. MARTIN VAN VEEN; v. MARTIN HEEMSKERKE.

Born 1478. He was bred under Lucas and John Schorel. — Mark M. H. &c.

1540, 1550. 51. LUCAS A DEUTECUM: *of Zutphen.*

Some have attributed to him the invention of etching; but falsely: for we have etchings superior to his, many years older.

1540. 52. MARTIN TREU.

Mark M. T.

53. GI-

53. GIOVANNI BATTISTA FRANCO: *of Venice.* 1541.

Hiſtoric ſubjects. He died 1571.

54. VIRGILIUS SOLIS: *of Nurimberg.* 1541, 1565.

His works conſiſt of 859 pieces. Ovid's Metamorphoſes in wood: the ſtory of Pſyche after Rafaelle: cuts for the old and new Teſtament: &c.

55. ENEA VICO, or VIGHI: *of Parma.* 1542.

Hiſtory, Dreſſes, Portraits, Medals. Mark Æ. V. & E. V. &c.

56. ANTONIO FONTUZI, or FANTUZZI. 1543.

After Primaticcio, &c.

57. ANDREA SCHIAVONE: *of Sebenigo in Dalmatia.* 1543.

Born 1522. He did ſome etchings from his own deſigns, from Parmegiano, &c.

58. AUGUSTIN HIRSCHVOGEL: *of Nurimberg.* 1543.

Mark, an Owl attacked by two ſmall birds &c.

59. THE-

1543. 59. THEODORE CORNHERT.
Born 1522: died 1590.

1545. 60. LAMBERT SCHWABE; v. SUAVIUS: *of Liege.*
He was a diſciple of Lambert Lombart, and graved chiefly after him; ſometimes from Rafaelle or his own deſigns. His mark was L. S. or L Suavius.

1545. 61. GODOFRID LIEGEL: *of Holſtein.*

1545. 62. JEROM COCK: *of Antwerp.*
Landſcapes after old Breughel, &c. Mark H. C. F. or H. C.

1546. 63. CORNELIUS BOS, *or* VAN DEN BOSCH: *Flanders.*
Mark C. B. &c.

1547. 64. BARTHOLOMEW JAMITZER: *of Nurimberg.*
His mark B. I.

1547. 65. LOUIS DANET, *or* LEON D'AVEN.
After Primaticcio. — Mark L. D.

66. SI-

66. SIMON GUILAIN. { 1547, 1576.
Mark S. G. or S. G. f.

67. MELCHIOR LORICH, *de Flensbourg: a German.* { 1548, 1582.
He was at Conſtantinople, and engraved there the Sultan and favourite Sultana; and a curious ſet of Turkiſh Habits.— Mark M. L. &c.

68. FRANCISCO VILLAMENA: *of Aſſiſi.* 1550.
Born about 1485 or ſoon after. He engraved many hiſtoric ſubjects after the Italian maſters; and died at about 60. — Mark F. V. F.

69. MARIUS KARTARUS: *an Italian.* 1550.

70. NICOLAS BEATRICI, *or* BEATRICETTO: *Lorrain.* 1550.
He engraved Hiſtory at Rome. His marks are N. B. F. and N. B. L. f. &c.

71. JAMES PERRISSIN. { 1550, 1570.

72. JOHN TORTOREL. 1550.
He engraved in conjunction with Perriſſin, the

the war of the Huguenots, and other hiſtoric ſubjects.

1554. 73. F. A. REUTER.

1555. 74. HUGUES SAMBIN: *of Dijon.*

He publiſhed at Lion — Pilaſters and Caryatides deſigned after Greek models.

1556, 1567. 75. GIORGIO GHISI, *Mantuano.*

Giovambaptiſta, and *Adam Ghiſi*, both engraved about the ſame time. *Diana Ghiſi* ſiſter to Giorgio was alſo an engraver. Mark G. F. & G. F. F. & G. M. F.

1556. 76. LUCA PENNIS: *of Rome.*

Rafaelle's Scholar.

1557. 77. HUBERT GOLTZIUS: *of Wurtzbourg.*

Born 1526. — Inſcriptions, Medals, Antiquities. He died 1583. — Mark H. G.

1559. 78. BERNARDO GALLO.

Plates for the Bible, and Ovid's Metamorphoſes.

79. RU-

79. RUFI. 1559.

80. MANUEL DEUTSCH: *of Zurich.* 1559.

81. SIGISMOND FEYERABEND. 1560.

82. JAMES BOS, *or* BOSCH: *Flanders.* 1560.

83. ABRAHAM DE BRUYN: *of Antwerp.* {1560, 1583.

Father of Nicholas — His beſt works are portraits. — Armatura equeſtris Col. 1577. – Le Comte. I. 142

84. ANDROUET DE CERCEAU: *of Orleans.* {1560, 1570.

Architecture.

85. LEONARDO PARASOL, *or* NORSINO. 1560.

He engraved for Tempeſta; and by order of Pope Sixtus V. the Herbal of Caſtor Durantes. *Iſabella* his wife was alſo an engraver of plants. Another woman of the family named *Hieronyma* did a battle of the Centaurs, &c. from Tempeſta. There was alſo a *Bernardino.*

1560. 86. GEORGE SCHARFFENBURG: *Saxony.*

An engraver on wood.

1565. 87. GIACOMO PALMA: *of Venice.*

A famous painter, nephew to old Palma. He etched a nativity, a decollation of St. John, and a drawing book. He was born in 1544, and died in 1628.

1566. 88. GERARD DE JODE: *of Antwerp.*

An engraver on wood. His ſon *Peter* was Goltzius's pupil: he deſigned correctly, and was leſs a manneriſt than his maſter. His pieces are dated about 1607, and he died at Antwerp 1634. — He had a ſon *Peter* born at Antwerp 1602, who equalled the beſt artiſts of his time; and to diſtinguiſh him from his father, is called *Peter the younger.* His ſon *Arnold* was alſo an engraver. Gerard's mark G. I. or G. D. I.

1566. 89. JOSEPH METZKER: *of Gorlitz.*

An engraver of ſmall pieces on wood.

1566. 90. PAOLO FARINATI: *of Verona.*

Born 1522: he died 1604. A good hiſtory-pain-

painter. We have ſome etchings from his own deſigns. Mark P. F.

91. CAMILLO PROCACCINI: *of Bologna.* 1567.

Another good hiſtory-painter, born 1546. He alſo etched ſubjects of his own invention; and died 1626. — *Giulio Ceſare* his brother (who was born 1514, and died 1626) did a Virgin with the infant Jeſus. — *Andrea Procaccini*, who executed ſome pieces after his maſter Carlo Maratti, was later than theſe, and died in 1739.

92. HANS ROGEL: *of Augſbourg.* 1567.

93. LAURENCE STOER: *of Augſbourg.* 1567.

The two laſt were engravers on wood.

94. JOHN ANDREW GRAF: *Germany.* 1567.

95. N. WEYER. 1567.

Mark N. W.

96. CORNELIUS CORT: *of Hoorn in Holland.* 1567, 1575.

Born 1536. He fixed at Rome, and died there

 1578.

1578. His deſign is correct, and his taſte good.

1568. 97. NICOLO NELLI: *of Venice.*

Portraits.

1569. 98. MARTIN RUOTA, *or* ROTA: *of Dalmatia.*

The laſt judgement from Michael Angelo: in this the painter's head is turned to the left; whereas in Michel Gaultier's copy it is turned to the right. He alſo engraved two other laſt judgements from deſigns of his own, and other ſubjects from the Italian painters. His mark is either M R joined, or M. with a wheel in alluſion to his name.

99. PHILIP GALLE: *of Antwerp.*

1570. He was born 1537, and died 1612. We have a great number of prints executed by him; both from compoſitions of his own; and from Heemſkerke, Stradan, Martin de Vos, old Breughel, &c. His eldeſt ſon *Theodore* was an Engraver, as was alſo another ſon *Cornelius*, who excelled all the reſt: and a ſecond *Cornelius*, ſon of the latter.

1570, 1586. 100. JEROM WIERIX: *a Hollander.*

He and *John Wierix* (born 1555.) have graved a great number of plates — neat, but hard.

There

There was alſo an *Antony Wierix*, whoſe mark is A. W. — Jerom's was *H. I. W.* or H. I. W. F. or H. W. G. or I. W.

101. GIOVANNI BAPTISTA DI CAVAGLIERI, *or*, CAVALLERIIS. 1570.

102 CRISPIN VAN DEN BROECK: *of Antwerp.* 1570.

103. HAEYLER; or HAEDELER: *of Antwerp.* 1570.

104. PETER VAN DER BORCHT: *of Antwerp.* 1570.

Small hiſtoric landſcapes. — Mark P. B. or P. B. F.

105. TOBIAS STIMMER: *of Straſbourg.* {1570, 1590.

A painter, born at Schaffhauſen, and ſettled at Straſbourg. His brother *Chriſtopher* engraved on wood after his deſigns — particularly figures for the Bible, which are much eſteemed.

106. CRISPIN VAN PAS, PASS, or PASSE: *of Utrecht.* 1570.

He publiſhed Holland's Heroologia, and a trea-

treatiſe "Dell' Arte di Diſegnare e di Pingere" in 1643. He alſo did the plates for Withers's Emblems 1615. — *Magdalen* his daughter: *William* his ſon: and *Simon* of the ſame family, were all engravers. *Magdalen* did Katherine ducheſs of Buckingham. *William* did the family of K. James I.; the King and Queen of Bohemia and their children 1621; and ſome ſingle portraits. *Simon* ſettled in Denmark, after having ſpent 10 years in England: he engraved counters of the Engliſh Royal Family; Liberum Belgium; and a great number of portraits. — There was alſo a younger *Criſpin*.

1570. 107. THEODORE DE BRY: *of Liege.*

He ſettled at Francfort. Tho' his manner is ſomewhat dry, yet his works are in requeſt, not without reaſon. Mark D. B.

1570. 108. ETIENNE DU PERAC, *or* STEPHANUS PERACIUS. *France.*

Painter and Architect. He engraved the antiquities of Rome in the manner of Tempeſta: alſo landſcapes after Titian. Mark S. P. F.

1570. 109. ETIENNE DE LAUNE: *of Orleans.*

Mark S. or S. F.

110. PE-

110. PETER HUS: *of Antwerp.* 1571.
Mark P. H.

111. BALTHAZAR JENCKEL. 1571.

112. BERN. ZAN. 1571.
Mark B. Z.

113. CHERUBIN ALBERTI. 1573.
Born at Borgo di San Sepolcro near Rome, 1552. — After Rafaelle, Michael Angelo &c.

114. HERMAN COBLENT. 1576.

115. AHASUERUS DE LANDFELD, *or* LONDERSEL. {1576, 1594.
There was alſo a *John van Lon*, or *Londerſel* about 1590, who engraved landſcapes after *Vinckboons*.

116. MICHAEL COXIS. 1576.

117. JOHN SAENREDAM: *Holland.* {1577, 1600.
An excellent engraver of hiſtories after Paolo Veroneſe, Lucas, Van Mander, Corn. Bloemart, &c, He died in 1607. — Mark H. S. &c.

1577. 118. P. MAES.

1578. 119. JOST, *or* JODOCUS AMMAN, or AMMON: *of Zurich.*

He deſigned well. We have many pieces on wood which he executed from compoſitions of his own. He died 1591. Mark A. d. Z. or, I. A. &c.

1579. 120. LUCA CIAMBERLANO: *Italy.*

1579, 1589 } 121. JOHN SADELER: *of Bruſſels.*

He was born in 1550, and worked at Antwerp, Munich, Rome, and Venice. He is famous for his landſcapes, particularly a ſet of Bavarian Hermits after Martin de Vos; and died 1600. — His brother *Raphael* was born 1555, and engraved with him. — *Aegidius* or *Giles* their nephew and pupil was born at Antwerp 1570, and died at Prague 1629, after having ſurpaſſed his uncles in the beauty and delicacy of his works. *Juſtus* ſon of John, bred under the three former, engraved about 1600. — *Mark* was only the editor of Giles's works. — *Raphael the younger*, ſon of the other Raphael, engraved in his father's manner among other things in the ſet of Bavarian Hermits.

122. JOHN

122. JOHN WOEIRIOT, *or* VOERIOT: *of Lorrain.* 1579.

123. HENRY GOLTZIUS: *of Juliers.* 1580.

He was born 1558, learned engraving of Theodore Cornhert, and ſettled at Haerlem. He has a bold and free manner. — tho' his drawing is not always juſt, and his engravings ſometimes want effect; yet he is deſervedly placed in the firſt rank of engravers. He worked ſucceſsfully in the ſtyle of Lucas van Leyden and others: and died 1617.

124. CORNELIUS VAN SICHEM: *of Holland.*

He engraved on wood after Goltzius; and etched ſome portraits: he did 108 cuts for the Old Teſtament 1569.

125. HERMAN MULLER.

Of Goltzius's ſchool. He engraved after Heemſkerke, &c. *John Muller* of the ſame family was another of Goltzius's pupils.

126. BARTH. DOLENDO. { 1580, 1600.

He was Gerard Dow's maſter. — There are engravings after Caravaggio, Spranger, and Abra-

Abraham Bloemart, by one *Zachary Dolendo*.

1580. 127. ADRIAN HUBERT: *Germany*.

128. CHARLES STEPHENS: *of Straſbourg*.

1581. 129. BARTOLOMEO SCHIDONE: *of Modena*.

died at parma in 1616 aged 56 — a Holy fa

130. MICHAEL COLYN: *of Antwerp*.

1581, 1599. } 131. LEONARD GALTER, *or* GAULTIER: *Germany*.

1582. 132. JOHN STEPHENS: *of Straſbourg*.

Mark I S.

1582. 133. MATTHEW GREUTER: *of Germany*.

Mark M. G. F.

1583. 134. PETER PERNA.

Mark P. P.

133. FRAN-

135. FRANCISCO VANNI: *of Si-* 1584.
enna.

A hiſtory painter, born 1563. He etched 3 pieces from deſigns of his own. — St. Francis, St. Katherine, and a Virgin contemplating the infant Jeſus aſleep. He died 1609. — *Giovambaptiſta Vanni* who was born at Piſa, and died at Florence in 1660, alſo etched the dome of the cathedral at Parma, after Correggio, and the marriage at Cana after Paolo Veroneſe. Franciſco's mark is F. V. F.

136. ANDREA ANDREANO, *or* ANDREASSI: *of Mantua.* { 1585, 1608.

An engraver on wood from Rafaelle, Parmegiano, &c. — The triumphs of Julius Cæſar in 10 plates 1599.

137. GIOVANNI BATTISTA FONTANA: *Italy.* 1586.

Large deſigns after Titian &c. Marks B. F. and I. B. F.

138. NATALIS BONIFACE: *di Sebenico.* 1586.

1587. 139. GIACOMO FRANCO: *of Venice.*

He executed with Auguſtin Caracci the plates for Taſſo, Genoa 1590.

1587. 140. JOHN FRED. GREUTER: *of Straſbourg or Francfort.*

Son of Matthew (n° 133.) born 1566. He ſettled at Rome, and was an excellent engraver.

1589, 1599. 141. AGOSTINO CARACCI: *of Bologna.*

Born 1557. One knows not which to admire moſt in this great maſter's pieces, the correctneſs of deſign, or the beauty of the execution. He died at Parma 1602. — *Ludovico* or *Louis* born at Bologna 2 years before him was his couſin germain and maſter: he etched a few pieces, and died in 1618. — *Annibal* born at Bologna 1560, was Agoſtino's brother, and with him Louis's ſcholar. He both etched and engraved; and died at Rome 1609. — *Franceſchino* their nephew was born 1595, was bred under his uncles, and died young 1622: he etched a few plates.

Agostino's marks are *A. C.* or *Ag. Car. Fe.* or *AVG. F.* or *Agos. C. ſc.* or *Ag. C. Bononiæ.*

142. A. DREBBER. 1590.

He worked after the deſigns of Goltzius, &c.

143. JAMES LEDERLIN: *of Tubingen.*

144. GABRIEL SCHNELLBOLTZ: *of Wittemberg.*

145. WILLIAM VAN SWANENBURG: *Holland.*

146. NICHOLAS DE BRUYN: *of Antorf.* 1590, 1618.

Son of Abraham (nº 83.) — He engraved a vaſt deal, in a neat laboured manner. His deſigns have no great taſte; yet his works are not without great merit, and are eſteemed by the curious. Mark *N. D. B.* and N *de* B. *fe.* &c.

147. VESPASIAN STRADA: *of Rome.* 1590.

He etched pieces of his own compoſition. Mark *Ves. S.* and V. S.

148. JAMES MATHAM, *or* MAETHAM: *of Haerlem.* 1592, 1620.

Born 1571. Son-in law and ſcholar of Goltzius.

zius. — His ſon *Theodore* was a good engraver. *Adrian* was of the ſame time and family.

1592. 149. JAMES HOEFNAGLE: *of Francfort.*

Born 1572. — Flowers and inſects after his father *George Hoefnagle:* alſo ſubjects of his own compoſition, and after other maſters.

1593. 150. HERCULES SEPTIMIUS: *of Modena.*

Etchings of ſmall hiſtoric ſubjects well deſigned in the old taſte. Mark H. S.

151. JAMES BEUTLER: *of Ravenſbourg.*

Mark I. B.

1594. 152. MARTIN PLEGINK.

153. ODOARDO FIALETTI: *of Bologna.*

Born 1573. He did a great number of etchings; and died 1638.

154. VENTURA SALIMBENI: *of Sienna.*

Mark V. S. Sacred Subjects after his own Compoſitions.

155. GEORGE

155. GEORGE FRENTZEL: *of Ingolſtadt.* { 1595, 1620.

156. DIEDERICK MEYER: *of Zurich.* 1595.

Born 1571. He did a ſet of illuſtrious perſons in Switzerland, and died 1658. — *Rodolph* his ſon, born 1605, engraved portraits, emblems, &c. and died 1638. — *Conrad* brother of Rodolph, was born in 1618, and engraved ſome pieces of his own compoſition. — One *Andrew Meyer* engraved views of places.

157. JOHN and BAPTIST A DEUTECUM.

158. JAMES ZUBERLEIN: *of Tubingen.*

159. LAMBERT CORNELIS: *Flanders.*

160. ADAM ELSHEIMER: *of Francfort.*

A painter, born in 1574. He excelled in night-pieces; etched a few ſubjects of his own compoſition; and died in Italy 1620. Mark Æ.

161. ALEX-

1596. 161. ALEXANDER MAIR: *of Augsbourg.*

1598. 162. PETER PAUL RUBENS: *of Cologn.*

This celebrated painter etched a St. Francis, a St. Katharine, and a woman holding a candle, with a boy — this is extremely rare. — Mark P. P. R.

1599. 163. JAMES GUCKEISEN: *of Cologn.*

164. LAURENCE SAUBERLICH: *of Wittemberg.*

165. SIMON FRISIUS: *of Holland.*

Portraits after Henry Hondius, and ſubjects after Abr. Bloemart; alſo excellent pieces in Goltzius's manner. — Mark S. F.

166. LUCAS KILIAN: *of Augſbourg.*

There are a great many pieces of his hand, done in a free and agreeable manner, *Wolfang* or *Wolgang* his brother is inferior to him. — *Bartholomew* of the ſame family, and *Philip* his brother,

ther, both later than the others, engraved excellent portraits. — Mark L. K. & L. K. A. &c.

167. PIETRO STEFANONI.

He engraved after the Caraccis. Mark P. S. F.

168. GIOVANNI MAGGI; *or* JOANNES MAIUS: *of Rome.* { 1600, 1618.

Mark I. M. F. or IO. MA. F.

Ancient buildings.

169. JOACHIM THEODORUS CORIOLANUS: *of Baſil.* 1600.

There were two others of this name, *John-Baptiſt* and *Bartholomew*, brothers, and both engravers in the 17th century. Mark I. T. C. F. B.

170. ANDREW BRETSCHNEIDER: *of Leipſic.* { 1600, 1620.

171. CONRAD GRAHL: *of Leipſic.* { 1600, 1620.

Mark C. G. F. &c.

172. CHRIST. JAMITZER: *of Nurimberg.* 1600.

Beſides this and *Bartholomew* (nº 64.) — there was a *Wenceſlaus Jamitzer* who worked alſo at Nurimberg.

173. GEORGE

1600. } 173. GEORGE KELLER: *of Francfort.*
1616. }

1600. 174. JAMES GRANDHOMME: *of Francfort.*

175. PAUL MAIR: *Germany.*

176. HANS SCHRODER.
Mark H. S.

177. PETER ISSELBOURG.
Mark P. I. &c.

178. JAMES DE GHEYN: *Holland.*

179. MATTHEW VON SOMMER.
Landſcapes. — Mark M. V. S.

In the beginning of this Century, flouriſhed

180. UGO DA CARPI.

181. BENEDETTO MONTAGNA: *of Vicenza.*

We have by him among other things — a holy family by a river's ſide, a town on the back ground, and his name Montagna at the top — Venus whipping Cupid — and Europa.

There

There lived alſo during the courſe of this Century.

182. FRED. BARROCCIO: *of Urbino.*

This celebrated painter etched ſome pieces of his own compoſition. He died 1612, aged 84. — Mark F. B. V.

183. GIULIO BONASONE: *v.* BOLOGNESE.

A pupil of Marc' Antonio's: he engraved a great number of pieces after the beſt maſters, in a good taſte. Mark I. B.

184. FRANCISCO BRICCI, or BRIZZI: *of Bologna.*

We have many both etchings and engravings by him: he is ſaid alſo to have aſſiſted Agoſtino Caracci. He died in 1623 aged 49. — Mark F. B.

185. BARTOLEMEO PASSAROTTI: *of Bologna.*

Mark B. P. &c.

186. MICHAEL LUCHESE: *of Rome.*

Mark M. L.

187. BERNARDINO PASSARI: *of Rome.*

188. SILVESTER DI RAVENNA, *or* RAVIGNANO.

A pupil of Marc' Antonio's, who approached the neareſt to his maſter in correctneſs of deſign.

189. CESAR DE AVIBUS; *v.* CESAR PATAVINUS.

Portraits of the Auſtrian Family.

190. RAFAELLE GUIDI.

He engraved after Barroccio, Joſepin &c. — His ſon Michael-Angelo was alſo an engraver, but a very indifferent one.

191. DADO.

After Rafaelle.

192. ALBERT FLAMEN.

Birds, fiſhes, and landſcapes of his own compoſition.

193. PAUL BRILL: *of Antwerp.*

The famous landſcape-painter, born 1556. He etched ſome of his own landſcapes, and died at Rome 1626.

194. CHRIS-

194. CHRISTOPHER AMBERGER: *of Zurich, or Nurimberg.*

He engraved on wood his own compoſitions.

195. DAVID HOPFER: *of Nurimberg.*

He executed a great number of prints in a gothic ſtyle. His two brothers *Jerom* and *Lambert* engraved in the ſame manner.

196. NICOLAS DE LA CASA: *Lorrain.*

197. PETER BREUGHEL: *de Velours.*

198. PETER BREUGHEL: *d'Enfers.*

Theſe two etched ſome landſcapes and ornaments.

199. BERNARD LE PETIT: *of Lion.*

He engraved excellent wood cuts for the Bible and other books.

Towards the end of the ſame Century, we find

200. WILLIAM DELFT, *or* DELPHIUS.

Portraits. — Mark G. V. D.

201. PETER PERRET: *Flemiſh.*

202. JAMES BYE: *of Antwerp.*

203. JEAN RABEL: *French.*

Daniel his ſon etched ſome of his own compoſitions, chiefly landſcapes.

CENTURY XVII.

1601. 204. JOST MOMPER: *Flanders.*

Born 1580. — Etchings of his own compoſition.

1602. 205. SISTO BADALOCCHIO: *of Parma.*

A hiſtory-painter, born 1581, and diſciple of Annibal Caracci. He etched with freedom and a correctneſs of deſign. He died at Rome 1647.

206. GI-

206. GIOVANNI LANFRANCO: *of Parma.*

This excellent painter was born 1581, and ſtudied under Agoſtino and Ann. Caracci. He etched a few ſubjects, and died in 1647.

207. RAFAELLE SCAMINOZZI, *or* SCHIAMINOSI: *of Rome.* 1603.

12 large heads of the Cesars in the manner of Tempesta

208. HANS KLIM.

209. J. MAURO ROVERO: *of Milan.* 1604.

Mark I. M. R. F.

210. LEO PALLAVICINI: *of Milan.*

Mark L. P. f.

211. HENRY ULRIC.

Mark H V.

212. HENRY VAN DER BORCHT: *of Bruſſels.*

213. WILLIAM NIEULANT: *of Antwerp.* 1605.

He etched a ſet of landſcapes after Paul Brill and

and his own compoſitions. He was born in 1584, and died at Amſterdam in 1635.

214. JANUS *or* JOHN LUTMA: *of Amſterdam.*

1606. 215. JOHN FISCHER: *of Straſbourg.* Mark I. F.

216. JOHN HALBEECK: *of Copenhagen.*

1608. 217. ABRAHAM BLOEMART: *of Gorcum.*

Born 1567: died 1647.

1608, 1613. 218. HENRY COUNT GOUDT: *of Utrecht.*

He engraved ſeven pieces in a dark manner after Elſheimer: they are much ſought after, and not very common.

1608. 219. PETER SERWOUTER.

If the time would permit, one ſhould ſuppoſe the name *Periecouter.* (n° 45.) to have been formed by miſtake from this. — Mark P. S. &c.

220. JEAN

220. JEAN LE CLERC: *of Nancy.*

Born 1587. He etched the death of the virgin, &c. after Carlo Venetiano, and died in 1633. 1633. 1587 46

221. GUIDO RENI: *of Bologna.* 1610.

This celebrated painter etched a great number of pieces in a free ſlight manner. Mark G. R. or G. R. F. or G. R. B. F.

222. JOST HONDT; *or* JODOCUS HONDIUS: *of Amſterdam.*

He was born in 1563; was an engraver of maps only; and died in 1611. His ſon *Henry* was bred under Wierix. Beſides maps he executed a few landſcapes after Breughel, and died at the Hague in 1610. Another *Henry* was the beſt engraver of the family, and did a conſiderable number of good portraits. — *William* his ſon engraved alſo a few portraits. And *Abraham* about 1672 did a few ſubjects of his own compoſition.

223. JOHN WAYER: *of Cobourg.*

Mark H. E. W.

224. JAMES VON DER HEYDEN: *of Francfort.* { 1610, 1620.

225. RA-

1610. 225. RAPHAEL CUSTOS: *of Francfort.*

Mark R. C.

1611. 226. GIOVANNI FRANCISCO BARBIERI. *v.* GUERCINO: *of Cento.*

He was born in 1590; and died 1666. — He engraved a St. John, and a St. Antony of Padua.

227. JOHANSSEN WEYNERS.

He engraved on copper after the deſigns of Chriſtopher Schwartz. — His mark is a bunch of grapes.

1612. 228. PAUL MOREEL.

229. JOHN HAUER: *of Altenbourg.*

Small ſubjects on copper; and large portraits of the Electors of Saxony on wood, in conjunction with *Moyſes Thim or Thym.*

230. WARNART VAN VALKERT: *Holland.*

Etchings - a Sleeping Venus -

1613. 231. BOETIUS à BOLSWERT, *or* BOLSUERD: *of Frizeland,*

Contemporary with Rubens, and one of his ex-

excellent engravers: he kept a print-ſhop at Antwerp. — *Adam* his father was no engraver, tho' ſometimes miſtaken for ſuch. — His younger brother *Schelte* engraved alſo a great number of plates after Rubens, in which he has produced the effect, and, as far as it is poſſible for black and white to do, the very colouring of the originals. — He and *Voſterman* (n° 252.) may ſerve as models for engraving hiſtoric ſubjects. — *William Panneels* of Antwerp, a pupil of Rubens's, etched after his maſter.

232. PETRUS HARLINGENSIS, *or* P. A. HARNSIUS: *of Haerlem.* 1614.

233. MATTHEW MERIAN: *of Baſil.*

Born 1593. Bred under *de Bry*, whoſe daughter he married. He etched views of towns, ſacred ſubjects, and landſcapes. His Granddaughter *Maria Sibylla* was the well-known author of the hiſtory of inſects. Died 1651 1593 58

234. NICOLAS VAN AELST: *of Rome.*

Mark N. V. A.

235. CORNELIUS BOEL. See N° 66 & 350

1615. 236. HORATIO BORGHIANI: *of Rome.*

He was a painter, and etched with freedom and ſpirit.

237. JAMES JORDAENS: *of Antwerp.*

This well known maſter made ſome etchings from his own deſigns. He was born 1594, and died 1678. A.

238. CORNELIUS DE WAEL: *of Antwerp.*

Born 1594. He etched ſome little ſubjects of his own compoſition. *John Baptiſt Wael* a relation, executed alſo ſome pieces after him.

1615, 1635. 239. JACQUES CALLOT: *of Nancy.*

Born 1563. This excellent maſter etched above 1500 pieces. The variety and diſtribution of his groups, the diſtinctneſs and expreſſion of his figures, and the eaſy elegance of his manner, render his works ſo agreeable and ſo much admired. He died 1635.

1615. 240. STEPHANUS CARTERON.

Mark S. C. - le Comte. 1. 148

241. LU-

241. LUCAS VAN UDEN: *of Antwerp.* 1616.

Born 1595. He etched landſcapes from his own deſigns, and thoſe of other maſters.

242. ANDREW GENTSCH: *of Augsbourg.*

243. MATHIAS BEITLER: *of Augsbourg.*

244. CHRISTOPHER VAN SICHEM.

There is alſo a *Karl* or *Charles van Sichem.*

245. ESAIAS VAN HULS, *or* HULSEN: *of Zeeland.*

He was born at Middelburg, and ſettled at Stutgard in Wurtemberg. He publiſhed ornaments well deſigned. Mark E. V. H. &c.

246. MICHEL LASNE: *of Caen.*

Born 1595. His deſign is correct, and manner free. He died at Paris 1667.

247. THEODORE CRUGER: *of Germany.* 1617.

248. JOHN JOSEPH VAN GOYEN: *of Leyden.*

Born 1596. He worked chiefly at the Hague, where he died 1656. He etched ſome landſcapes of his own compoſition.

1618. 249. ROLAND ROGMAN: *of Amſterdam.*

Born 1597. He alſo etched landſcapes of his own compoſition.

1619. 250. JOHN VALLET.

251. HANS BRESANCK.

Plates for the Bible. Chriſt, the 12 Apoſtles, and St. Paul.

1620. 252. LUCAS VORSTERMAN: *of Antwerp.*

See (n° 231.) — His ſon *Lucas* was alſo an engraver, but much inferior to his father.

253. ANTONY VAN DYCK: *of Antwerp.*

There are many portraits of this celebrated painter's etching; and ſome hiſtorical pieces.

254. JOHN

254. JOHN MIEL: *Flanders.*

Born 1599. He etched ſubjects from his own deſigns, and died at Turin 1664.

255. SEBASTIAN FURCK, *or* FULCARUS: *of Goſlar.* { 1620, 1650.

256. JOHN DANIEL HERZ, *or* HERTZ: *of Nurimberg.* 1620.

A landſcape and hiſtory painter; born 1599. He etched ſubjects of his own compoſition, and died in 1635. Mark I. D. H.

257. FRANCIS BRUNNER.

258. ESAIAS VAN DER VELDE: *Holland.* { 1620, 1640.

He etched ſmall landſcapes from deſigns of his own. Mark E. V. V. &c. — *John* of the ſame family, and his contemporary, both etched and engraved. Mark I. V.

259. CLAUDE MELLAN: *of Abbeville.* { 1620, 1683.

He worked in the Louvre at Paris; and engraved a great quantity of plates in a free ſlight manner, with only one ſtroke.

1621. 260. JOHN DEMER.

261. CORNELIUS SCHUT: *of Antwerp.*

Born 1600. He engraved many ſubjects of his own compoſition.

262. HANS TROSCHEL: *of Nuremberg.*

Small landſcapes.

263. CLAUDE GELE'E: *v.* CLAUDE LORRAIN: *of Toul.*

This celebrated painter was born in 1600. He etched a ſet of 28 landſcapes.

1622. 264. VALENTIN SEZENIUS.

Mark V. S.

1623. 265. MICH. ANGELO CERQUOZZI: *v.* DELLE BATTAGLIE: *of Rome.*

Born 1602. He etched ſome pieces whoſe merit is owing to their ſcarceneſs rather than to any beauty in the execution. He died 1660.

1624, 1632. 266. PAUL PONTIUS: *of Antwerp.*

Another of Reubens's engravers. The great pain-

painter was particularly fond of him. He was accurate in deſign, character, and expreſſion; his manner was agreeable; and he had the art of expreſſing in his engravings the very chiaro-oſcuro and harmony of the pictures themſelves.

267. CORNELIUS BLOEMART: *of Utrecht.* 1624.

Born 1603. He learned of Criſpin van Pas, fixed at Rome, and died there very old, having executed a great number of pieces with great neatneſs, exactneſs and beauty. — His brother *Frederic* engraved alſo after their father &c. but in a manner much inferior to Cornelius.

268. JOHN VAN BRONCKHORST: *of Utrecht.*

Born 1603. He etched landſcapes after Poelembourg.

269. J. SWELINCK: *of Amſterdam.*

Emblems. Mark *J S.*

270. JOHN VAN DEN HEKCE: *of Audenarde.* 1625.

Etchings of animals, &c. from his own drawings.

271. JOHN

1626. 271. JOHN HENRY SCHOENFELD: *of Augsbourg.*

272. MICHAEL LE BLOND: *of Francfort.*

1626 — Ornaments. He died at Amſterdam 1650. — *James Chriſtopher le Blond* was much later. (See nº 792) — le Comte I-134

1627. 273. GIOVANNI FRANCISCO GRIMALDI: *v.* BOLOGNESE.

An excellent landſcape-painter, born 1606. He executed 42 landſcapes in a good taſte; either of his own compoſition, or after Tiziano, Ann. Caracci, &c. He died at Rome 1680.

274. JOACHIM SANDRART: *of Francfort.*

Author of the lives of the Painters, was born in 1606, and died at Nurimberg in 1683. He etched ſome ſmall pieces of his own compoſition. — James his nephew engraved a great number of portraits, in a very neat manner. — And *John James* ſon of the laſt, etched, and executed many of the plates for his uncle's books, which are touched with great ſpirit. — His ſiſter *Suſanna Maria* publiſhed deſigns for ornaments.

275. H. L. SCHAERER.

276. GIOV. LUD. VALEGGIO *or* VALESIO: *of Padua, or Bologna.* 1628.

Portraits and Frontiſpieces.

277. JOSEPH DI RIBERA, *v.* SPAGNOLETI: *of Xativa in Spain.*

He was born in 1589, ſtudied the manner of Michael Angelo Caravaggio, and died at Naples 1656. — He etched hiſtoric ſubjects of his own compoſition.

278. ERASMUS QUELLINUS: *of Antwerp.*

He was born 1607, was ſcholar to Rubens, and died in 1698. — *Hubert* of the ſame family etched in 1655 all the ſculptures which were executed by *Artus Quellinus* his brother, in the Stadthuys at Amſterdam.

279. REMBRANDT VAN RHYN: *Holland.*

This great maſter was born near Leyden in 1606, and etched 342 pieces, not to mention doubtful ones. If the ſtrokes want ſmoothneſs

and regularity, and are uſually done with great apparent negligence; yet there is ſuch a boldneſs and freedom of ſtyle, ſuch a diſtribution of light and ſhade: that Rembrandt's prints are almoſt always lively and ſtriking, and will ever be ſought after with eagerneſs. The peculiarity of his manner, ariſes from the art with which he has united dry etching with the *aqua fortis*; and in the dark manner, which is not known to have been practiſed before his time. His Portraits are in general eſteemed the moſt excellent of his works. Many of his Landſcapes are moſt ſcarce: theſe have a fine effect, and are uſually ſtriking,

280. LAURENT DE LA HIRE: *of Paris.*

Born 1606. — Etchings from his own deſigns. — He died in 1656.

1629. 281. OLIVER GATTI: *of Parma.*

282. JAMES BAKKER: *of Haerlem.*

Born 1608. He etched at Amſterdam ſome pieces of his own compoſition; and died in 1638, or 1641.

283. ADRIAN BROUWER, *or* BRAUER: *of Audenarde.*

Born 1608. — Etchings.

284. NI-

284. NICOLAS MIGNARD: *of Troyes in Champagne.*

Born about 1608. He engraved from Agoſtino and Ann. Caracci's paintings in the Farneſe Palace at Rome, and died at Paris 1668. — *Pierre*, his brother was born 1610, and died 1695. — There is a print by him of a devotee at the Virgin's feaſt.

285. STEFANO DELLA BELLA: *of Florence.* { 1630, 1655.

Born 1610, and Canta Gallina's ſcholar along with Callot, whoſe manner at firſt he imitated, but afterwards forſook it for one entirely his own. His light, free, yet maſterly ſtroke, makes his performances full of taſte and ſpirit; and gives them a wonderful effect: his heads have great character, and his figures are well deſigned. — He executed above 1500 plates of hiſtoric ſubjects, battles, hunting-pieces, landſcapes, ſea-pieces, animals, and ornaments, all in a good taſte. His imagination tho' fertile did not come up to that of Callot. Mark S. B. &c.

286. GIOVANNI BATTISTA VANNI: *of Piſa.* 1630.

See nº 135.

287. AGOSTINO MITELLI: *of Bologna.*

Born 1609. — Etchings of ornaments. — He died at Madrid 1660. — His ſon *Gioſeppe Maria* born at Bologna 1634, engraved a great many ſubjects, chiefly emblematical.

1630, 1665. 288. WENCESLAUS HOLLAR: *of Prague.*

Born 1607. His works are extremely numerous — the ſmaller ones the beſt. His animals, furs, inſects, and ſome landſcapes are particularly admired. He died in a very advanced age. — Mark W. H. &c.

1630. 289. THEODORE VAN DER THULDEN: *Bois-le-duc.*

A diſciple of Rubens; born 1607. He engraved the life of St. John in 24 plates; the hiſtory of Ulyſſes in 58; and the entry of the Cardinal-Infant Ferdinand into Antwerp. He died after 1662. Mark T. v. T.

290. WILLEM SCHWAN: *of Brunſwic.*

291. EBERHARD KIESER: *of Francfort.*

Mark E. K.

292. FREDERIC HULSIUS: *of Francfort.*

293. ANDREW KOHL: *of Nurimberg.*

Mark A. K. &c.

294. SALOMON KONINCK: *of Amſterdam.*

295. HERMAN SACHTLEEVEN: *of Rotterdam.*

Born 1609. Bred under Van-Goyen. He fixed at Utrecht, and died there in 1685. He etched ſome of his own landſcapes, which he painted from nature.

296. CLAUDE VIGNON: *of Tours.*

He engraved ſacred ſubjects from his own deſigns, and died very old in 1670.

297. JOHN BOTH: *of Utrecht.* 1631.

Born 1610. — Landſcapes. — He died 1640.

298. PE-

298. PETER SOUTMAN: *of Haerlem.*

A diſciple of Rubens. There is a conſiderable number of prints by him of his own compoſition, and after Rubens, &c.

299. CORNELIUS VISSCHER: *Holland.*

Bred under Soutman. The excellence of this artiſt is well known. — *John* his brother was alſo a very good engraver. — *Claas* or *Nicolas* of the ſame family, engraved ſome ſmall landſcapes. — *Lambert* engraved portraits at Rome — alſo Antiochus with Stratonice after Pietro di Cortona.

1631, 1671. 300. JOHN GEORGE VAN VLIET: *Holland.*

He etched in the manner of Rembrandt; as did alſo *W. P. van Leeuw*; (who with *Suyderhoef* was bred up under *Soutman*) and *John Livens* born at Leyden 1606; *Ferdinand Bol* &c.

1631. 301. ADRIAN VAN OSTADE: *of Lubeck.*

He was born in 1610. ſettled in Holland, attached himſelf to low ſubjects, which he has repreſented with great truth in 52 admirable etchings, and died 1685.

Cornelius Bega his Scholar imitated his manner - he was Born at Haerlem and died 1664

302. WIL-

302. WILLEM BAUR: *of Straſbourg.*

Born 1610. His works, which are landſcapes and architecture conſiſt of more than 500 pieces — part is executed by himſelf in a ſlight and free manner: *Melchior Kuſſel* did the reſt. He died at Vienna 1640.

303. DAVID TENIERS: *of Antwerp.*

Born 1610. — A Wake, and other ſmall etchings from his own deſigns. He died 1694.

304. SIMON CANTARINI: *v.* PESARESE.

Born 1610, and one of Guido's beſt ſcholars. — He etched 30 pieces which often paſs for his maſter's, and died at Venice 1648.

305. PIETRO DEL PO: *of Palermo.*

Born 1610, and pupil of Dominichino. He etched after his maſter and others, and died at Rome 1692.

306. FIAMINIO TORRE: *of Bologna.*

Etchings after the Caraccis, Guido, &c. Mark F. T. F.

307. PI-

1632. 307. PIETRO TESTA: *of Lucca.*

Born 1611. Moſt of his deſigns were etched by himſelf, or his nephew *Ceſar Teſta.*

308. GIOVANNI BATISTA BOLOGNINI, *or* BOLOGNESE.

Born 1611. One of Guido's beſt ſcholars. He etched after his maſter, and died 1688.

309. JACINTO GEMINIANI: *of Piſtoya.*

Born 1611. Diſciple of Pouſſin and Pietro di Cortona. He etched from his own compoſitions, and died 1681,

310. GIULIO CARPIONI: *of Venice.*

Born 1611. Etchings from his own deſigns.

311. GOTTHARD RINGEL: *of Zurich.*

1633. 312. FRANC. PERIER: *of Burgundy.*

Antique Statues.

1634. 313. F. BONAVENTURA BISI.

He died in 1662. — Mark F. B. B. F.

314. PE-

314. PETER QUAST.

315. GASPAR DUGHET, *v.* G. POUSSIN: *of Rome.*

Born 1613. Etchings of landſcapes from his own deſigns. He died 1675 — John his brother engraved at Rome ſome of Pouſſin's pieces.

316. PETER VAN LAER: *Holland.*

Born 1613. A ſet of 8 and another of 6 rural ſubjects with animals of his own compoſition. He died at Haerlem 1673. — Mark P. D. L.

317. MATTHEW REM. 1635.

Mark *M. R.*

318. SALVATOR ROSA: *born* 1636. *near Naples.*

The moſt ſublime painter of landſcapes, &c. that Italy has produced. The etchings by his own hand have that great effect and ſpirit, which mark all the works of this illuſtrious maſter. — The fall of the giants — Oedipus expoſed — a ſet of 12 hiſtories; and another of 60 ſoldiers and other figures, &c. His life extended from 1615 to 1673.

319. SAMUEL BERNARD: *of Paris.*

Born 1615 — Hiſtoric etchings — He died 1687.

320. LOUIS TESTELIN: *of Paris.*

Born 1615 — Etchings — He died 1655.

1637. 321. BENEDETTO CASTIGLIONE: *of Genoa.*

Born 1616. — He etched 50 plates with taſte and ſpirit; and died at Mantua 1670.

322. FRANCIS VAN DEN WYNGAERDE: *of Antwerp.*

Mark F. V. W.

323. SEBASTIAN BOURDON: *of Montpellier.*

Born 1616. — He etched 40 hiſtories and landſcapes.

1638. 324. CARLO SACCHI: *of Pavia.*

Born 1617. — He etched the birth of Chriſt after Tintoret — and the adoration of the Magi after Paolo Veroneſe, and died 1706.

325. GIULIO BENSI: *of Genoa.*

He etched his own compoſitions, and died in 1668.

326. E-

326. ELIAS HOLL: *of Nurimberg.*

327. CORNELIUS BLEKER, *or* BLECKER. 1638 Le Comte. 1. 149

Hiſtoric landſcapes — There was an *J. G. Bleker* who etched at the ſame time hiſtoric ſubjects from Scripture after Poelembourg.

328. JEAN LE PAUTRE: *of Paris.*

Born 1617. — He engraved ornamental parts of buildings, &c. and died in 1682. — His ſon *Peter* etched, and died 1744. 1617-65 — or Huyghens

329. EUSTACHE LE SUEUR: *of Paris.*

Born 1617. — We have only a holy family by the hand of the French Rafaelle. — He died 1655.

330. CHARLES LE BRUN: *of Paris.* 1639.

Born 1618. — He etched a St. Charles; the four times of the day; and a child on its knees before a croſs. He died in 1690 — *Gabriel* his brother engraved the Apoſtles, &c. after Charles; and ſeveral pieces after Agoſt. Caracci, Tintoret, &c.

331. JOHN VALDOR: *of Liege.*

Plates for the triumphs of Louis the Juſt, printed at Paris 1639.

1640. 332. ANDREA POTESTA.

333. GIOVANNI SIRANI: *of Bologna.*

Etchings — Mark G. S.

334. DOMINIQUE BARRIERE: *of Marſeilles.*

Landſcapes and ſea-pieces of his own compoſition; and after Claude, &c. in the manner of Stef. della Bella.

335. NICOLAS COCHIN: *of Champagne.*

He etched after Rembrandt, Callot, Della Bella, &c — There are two others of the ſame name with the addition of Charles, father and ſon: theſe are more modern. — Mark N. C. f. &c.

336. PIERRE FIRENS: *of Paris.*

1640 He copied Sadeler's hermits, and engraved after ſome of the French painters.

337. NI-

337. NICHOLAS LAUWERS: *of Flanders.*

338. JONAS SUYDERHOEF: *Holland.* 1641.

A famous engraver, bred under Soutman, whom he much exceeded: he worked chiefly after Rubens, Berghem, Terburg, and Oſtade: he alſo did ſome beautiful portraits after Van Dyck and Frans-Hals.

339. PHILIP WOUVERMANS: *of Haerlem.*

Born 1620 — He did a landſcape with a horſe ſaddled in the middle of it. — He died 1668.

340. ANT. BOSSE.

341. FABRIZIO CHIARI: *of Rome.* 1642.

Etchings. He was born in 1621, and died in 1695.

342. PIETRO FRANCISCO MOLA.

Born at Coldré in the Milaneſe 1621. — Etchings. — He died 1666.

343. JOHN FYT: *of Antwerp.*

He etched animals from his own drawings.

344. FER-

344. FERDINAND BOL: *of Dordrecht or Dort.*

A pupil of Rembrandt's, and an imitator of his manner both in his paintings and etchings. He died 1681.

345. ALDERT *or* ALARD VAN EVERDINGEN: *of Alkmaar.*

Born 1621. — He etched in a ſpirited manner 100 ſmall landſcapes from his own deſigns, &c. He died in 1675. Mark A V E.

346. MICHEL DORIGNY: *of S. Quintin.*

Born 1609. — Vouet's ſcholar, ſon-in-law, and imitator. — Hiſtoric ſubjects of his own compoſition, and after le Sueur, &c. — He died in 1665.

347. JACQUES COURTOIS: *v.* BORGOGNONE: *of Franche-Comte.*

The famous battle-painter; born 1621. He etched ſome battles with the ſame ſpirit that reigns in his paintings; and died in 1676. — His brother *William* who was bred under Pietro di Cortona, and died at Rome 1679; engraved Tobias burying the dead.

348. ISRAEL SILVESTRE: *of Nancy.*

Born 1621. — His works conſiſt of more than 700 pieces, of views of places, &c. — He died at Paris 1691. *Alexander* his ſon, etched ſome landſcapes after his brother *Louis*. — *Nicolas-Charles* his grandſon, who died 1767 aged 67, was an engraver: as was alſo *Suſanna* of the ſame family — ſhe engraved portraits and heads after Van Dyck.

349. DOMINICO CANUTI: *of Bologna.* 1644.

One of Guido's beſt diſciples, born 1623. — Etchings — He died 1684. Mark D. M. C.

350. PETER BOEL: *of Antwerp.*

Born 1633. — A painter, and pupil to Snyders. — he etched animals from deſigns of his own. — *Coryn* of the ſame family, executed the battles of Charles V. after Tempeſta, and ſeveral pieces after Corregio, Michael Angelo, &c.

351. JAMES VAN DER DOES: *of Amſterdam.*

Born 1623. — He etched ſmall landſcapes with animals, from his own deſigns, and died in 1673. — We muſt not confound him with another of the

the ſame name, who lived after him and painted hiſtory. — *Simon* ſon of the former, born at Amſterdam 1653, etched ſome of his own deſigns.

352. ~~JAMES~~ *ean* LENFANT: *of Abbeville.*

Bred under Mellan. He engraved a great number of portraits and hiſtories; and died at Paris in 1674.

353. FRANCOIS DE POILLY: *of Abbeville.*

Born 1623, and bred under Daret. He has engraved a great number of plates after the Italian and French Maſters, which are much eſteemed. He died at Paris 1693. — *Nicolas* his brother and pupil, was born 1626, and though a good engraver never equalled Francois: he died at Paris 1696. — *Jean Baptiſte* his ſon, was alſo a good engraver, and died in 1728. — *Francois* ſecond ſon of Nicolas, engraved the St. Cecilia from Dominichino, and died in 1723.

1645. 354. NICOLAS BERGHEM: *of Amſterdam.*

Born 1624. — He etched about 50 plates of rural ſubjects and animals, which are in much re-

requeſt, for the ſpirit, and excellence of deſign which reigns in them. He died 1683.

355. NICOLAS LOIR: *of Paris.*

Born 1624. — He did about 150 etchings from his own deſigns, and died in 1679. — *Alexis* etched after his brother, &c.

356. CARLO MARATTI: *of Camerano in the March of Ancona.* 1646.

Born 1625. His etchings from his own compoſitions, and after Rafaelle, Dominichino, Mola and Perugino, are in much eſteem. His pupil *Procaccini* of Rome, who died at Madrid 1739, engraved ſome ſubjects after his maſter. Carlo died 1713.

357. ANTONIO FRANCESCO LUCINI: *of Florence.*

358. JOHN LINGELBACK: *of Francfort.*

Born 1625. He etched ſome good landſcapes and ſea-pieces after his own deſigns.

359. PAUL POTTER: *of Enkhuyſen.*

Born 1625. He etched horſes and other animals

nimals with ſpirit, and died at Amſterdam 1654.

360. FRANCOIS CHAUVEAU: *of Paris.*

He etched and engraved above 3000 plates for the Bible, Grecian Hiſtory, Taſſo, Fontaine's Fables, and other books — pieces after Tiziano, le Brun, &c. — and the life of S. Bruno, in the cloiſter of the Chartreux at Paris, from le Sueur. — He died 1676. Mark F. C. &c.

1647. 361. DOMENICO DEL BARBIERE: *or* FIORENTINO.

362. ALESSANDRO BADIALE: *of Bologna.*

Born 1626. — He etched ſacred ſubjects from his own deſigns, or thoſe of his maſter Fiaminio Torre; and died 1671.

1648. 363. HENRY VERSCHURING: *of Gorcum.*

Etchings from his own deſigns — born 1627 — died 1690.

1649. 364. EGBERT VAN PANDEREN: *of Antwerp.*

365. NO-

365. NOEL COYPEL: *of Normandy.*

Born 1628 — died 1707. — A holy family on 3 plates. — *Antony* his ſon (born at Paris 1661) etched ſome pieces of his own compoſition, and died 1722. — *Noel-Nicolas* another ſon (born at Paris 1692) etched 4 plates from his own deſigns, and died 1735. — *Charles* ſon of Antony (born at Paris 1694) etched alſo ſeveral pieces of his own compoſition — he died 1752.

366. NICOLAS CHAPPERON, *or* CHAPRON.

The galleries of the Vatican after Rafaelle. — Mark N. C. F.

367. GIACOMO DI BARRI: *of Venice.* 1650.

368. GIOVAMBAPTISTA d'ANGELO DEL MORO: *of Verona.*

369. MATTEO PICCIONI: *of Rome.*

etchings after P. Veronese

370. LORENZO TINTI: *of Bologna.*

371. CORNELIUS VAN CAUKERNEN: *of Antwerp.*

372. PETER CLOUET, *or* CLOWET: *of Antwerp.*

373. PETER VAN SOMPEL: *of Antwerp.*

374. ALEXANDER VOET: *of Antwerp.*

375. HANS WITDOECK, WITHOUC, *or* WITDOUC: *of Antwerp.*

376. NICHOLAS RYCKMANS: *of Antwerp.*

377. LEON VAN HEIL: *of Bruſſels.*

378. P. TROSCHEL: *of Nurimberg.*

Mark P. T.

379. SAMUEL WEISHUN: *at Dreſden and Pirna.*

380. PHILIP DE MALLERY: *of Antorff.*

381. JEREMIAH FALCK: *of Poland.* 1652

Engraver to the K. of Sweden

382. BARTHOLOMEW BREENBERG: *of Utrecht.*

Born 1620. — died 1660. — A ſet of 24 etchings of views and landſcapes with ruins, of his own compoſition; done with taſte, and producing a good effect. — Mark B. B. F.

383. JOHN VAN DER MEER: *of Haerlem.*

Born 1628 — died 1691. — Four ſmall landſcapes with ſheep, &c. 1628/63

384. FRANCIS POOST: *of Haerlem.*

Etchings of Views, &c. — He died 1680.

385. REGNIER DE PERSYN: *of Amſterdam.*

386. JEAN BOULANGER.

387. FRAN-

387. FRANCOIS DE LA GUERTIERE.

388. JEAN MORIN.
All of France.

389. C. BUNO.
Mark C. B.

390. JOHN DE MEL.

1651. 391. ROBERT NANTEUIL: *of Rheims.*
Born 1630. — One of the moſt celebrated engravers of Portraits, of which he did about 250. — He died 1678.

392. JACQUES ROUSSEAU: *of Paris.*
Born 1630 — He died at London 1693. — ſix landſcapes with architecture and figures; &c.

393. DANIEL STOOPENDAAL: *Holland.*
Figures and animals in 12 plates; 60 views, &c.

394. LUCA GIORDANO: *of Naples.* 1652.

Born 1632 — died 1705. — Etchings from his own compoſitions.

395. JOHN HENRY ROOS: *of Otterberg.*

Born 1631. — A ſet of 12, and another of 8 animals, well etched. He died at Francfort 1685.

396. LUDOLF BACKHUYSEN: *of Embden.*

Born 1631. — He etched ſmall views, and died at Amſterdam 1709.

397. ADRIAN VAN DER CABEL: *of Ryſwick.*

Born 1631. — Etchings of Landſcapes from his own deſigns. — He died at Lion 1695.

398. ETIENNE PICART: *France.*

Born 1631 — died 1721. He engraved a great quantity of hiſtoric ſubjects. — *Bernard* his ſon was born at Paris 1673, and lived there 'till 1710, when he went into Holland, where he died in 1733. — Beſides a vaſt number of hiſtoric ſubjects, he was the author of *Impoſtures Innocentes*, con-

consisting of copies from Rembrandt, &c. His mark is P. F, &c.

399. PIERRE DARET: *of Paris.*

1653. 400. BARTOLOMEO BISCAINO: *of Genoa.*

Born 1632 — Etchings of devotional subjects from his own compositions. He died young in 1659.

1654. 401. LUDOVICO SCARAMUCCIA, *or* PERUGINO: *Italy.*

Etchings. He died at Milan about 1684.

402. CLAUDE LEFEBURE: *of Fontainbleau.*

Born 1633. He etched portraits, and died at London 1675.

1655. 403. HUBERT QUELLINUS.

See n° 278.

1656. 404. GIOVANNI BATTISTA GALESTRUZZI: *of Florence.*

A set of bas-reliefs after Polydore da Caravaggio; and another of antique gems.

405. KA-

405. KAREL DU JARDIN: *Holland.*

Born 1635. — A ſet of 52 landſcapes and animals from his own deſigns etched with taſte and ſpirit. He died at Venice 1678.

406. GIOVANNI BATTISTA BENASCHI: *of Piedmont.* 1657.

Born 1636 — died at Rome 1690. A holy family after Cerini.

407. JOHN LE DUCQ: *of the Hague.*

Born 1636 — A ſet of 8 dogs well etched from his own drawings, &c.

408. SEBASTIEN LE CLERC: *of Metz.*

Born 1637. — He etched about 3000 plates, containing hiſtory, landſcapes and animals. He trod in the ſteps of Callot, and is ſometimes little inferior. He died 1714.

1714
1637
77

409. ISAAC BRUNN: *of Straſbourg.*

Mark I. B.

410. JOHN VAN DER HEYDEN: *of Gorcum.*

Born 1637 — died 1712. — Etchings from compoſitions of his own.

1659. 411. GAJETANO PICCINA.

412. ELISABETTA SIRANI: *of Bologna.*

Etchings. — She died in 1664 aged only 26.

413. JEROM VON HENSBERG.

Mark H. V. H.

414. GUILLAUME CHATEAU, *or* CASTELLUS: *of Orleans.*

Both engravings and etchings. He lived from 1633 to 1683.

415. CHARLES SIMONEAU: *of Orleans.*

Born 1639, and bred under Chateau. He engraved a great number of plates, and died at Paris in 1728.

416. ABRAHAM BOSSE: *of Tours.*

He etched ſmall pieces in a peculiar ſtyle; and publiſhed a book upon etching.

417. DO-

417. DOMINICO TIBALDI: *of Bologna.* 1661.

Born 1640 — died 1682.

418. PETER VAN SCHUPPEN: *of Antwerp.* 1661, 1680.

Hiſtories after Rafaelle, Van Dyck, Bourdon, &c. and Portraits after the French Painters.

419. GERARD LAIRESSE: *of Liege.* 1661.

Born 1640. — He engraved the principal part of his own works, which are much eſteemed; and died at Amſterdam in 1711.

420. JACOB RUYSDAEL: *of Haerlem.*

Born 1640. — Etchings of landſcapes from his own compoſitions. — He died at Amſterdam 1681.

421. GERARD AUDRAN: *of Paris.*

Born at Lion 1640 — died at Paris 1703. — Bred under his father *Claude Audran.* He was an excellent engraver. *Jean* and *Benoit* his nephews are artiſts alſo well known.

422. RAYMOND LA FAGE: *of Toulouſe.*

Born 1640 — died 1690. — He etched a few pieces from his own compoſitions.

1662. 423. TEODORO STOOP.

He and his brother *Roderigo*, etched views of Liſbon — the departure of the Infanta, with her arrival in England in 8 plates — and ſome plates in Ogilby's Æſop's Fables. It ſeems probable that theſe are the ſame perſon, and that *Teodoro* aſſumed the name *Roderigo* when he was in Liſbon. — See *Walpole* III. 54.

424. ABRAHAM GENOELS: *of the Hague.*

Born 1641. — Etched views, landſcapes, &c.

1663. 425. OLIVER DOFIN: *of Bologna.*

Etchings after the Caraccis, &c.

426. MICHEL CORNEILLE *jun.*: *of Paris.*

Born 1642 — died 1708. — He etched in a good taſte after Tiziano, the Caraccis, Dominichino, and his own compoſitions. *Jean Baptiſte* his brother did ſome pieces of his own compoſition, and died 1695 aged 59.

427. FRAN-

427. FRANCOIS SPIERRE: *of Nancy.* 1664.

Born 1643. He engraved in a tender, flowing, agreeable manner; and died at Marſeilles 1681.

428. NICOLAS PITAU: *of Antwerp.*

He engraved hiſtoric ſubjects in France.

429. GERARD EDELINCK: *of Antwerp.* 1665.

Famous for the Portraits and Hiſtories which he engraved at Paris. He died 1707. — *John* his brother, and *Nicolas* his ſon, were both engravers,

430. JEAN BAPTISTE MONNOYER: *of Lille.*

The painter of flowers and fruit, well known under the name of *Baptiſte* — born 1635. He engraved ſome vaſes with flowers from his own deſigns; and died 1699.

431. JOHN GLAUBER: *of Utrecht.* 1666.

Born 1645 — died at Amſterdam 1726 — He was a ſcholar of Berghem's and etched after him and others.

432. ALBERT MEYRING: *of Amsterdam.*

Etchings after his own Drawings

433. JEAN LOUIS ROULLET: *of Arles in Provence.*

died 15 Sept. 1699 - aged 54 - see le Comte, 3.

434. CLAUDE LOMBARD: *of Paris.*

Mark C. L.

1667. 435. L. DAVID: *of Venice.*

There are Italian engravings of the laſt century by *H. David.* — Alſo of one *Charles David*, and *Jerom* his brother.

436. AMBROGIO BESOZZI: *of Milan.*

Born 1648 — died 1706. — Etchings.

437. JOHN VAN HUCHTENBURG: *of Haerlem.*

Born 1646 — died 1630. — Battles, Sieges, &c. after van der Meulen.

1668. 438. ANTOINE MASSON: *France.*

Univerſally known for his admirable Portraits and

— and Chriſt with the diſciples at Emaus after Tiziano, commonly known by the name of the Table-cloth.

439. JOHN DE BISSCHOP, *or* BISCHOFF; *v.* EPISCOPIUS: *of the Hague.* 1669.

Born 1646. — He worked at Amſterdam, and died 1686. — There are ſome etchings by him.

440. JOSEPH PARROCEL: *of Brignol in France.*

Born 1648. — He etched after his own deſigns — and died at Paris 1704. — *Charles* his ſon, born at Paris 1688, did a ſet of ſoldiers with a good deal of ſpirit.

441. FRANCISCO CURTI. 1670.

442. H. ABB'E: *of Antwerp.*

443. CHRISTIAN ROMSTAEDT: *of Leipſic.*

444. LEONARD: *of Nurimberg.*

445. JOHN LUYKEN: *of Amſterdam.*

Born 1649 — died 1712. — This excellent artiſt executed Hiſtories from the Bible — Hiſtory of the Martyrs — Maſſacre of St. Bartholomew — and the aſſaſſination of Henry IV — beſides a great profuſion of hiſtoric and allegoric ſubjects; public entries, feſtivals, landſcapes, vignettes, &c.

446. AUGUSTIN TERWESTEN: *of the Hague.*

Born 1647. — He died at Berlin 1717.

447. BON DE BOULLOGNE: *of Paris.*

Born 1649. — He etched S. John, S. Bruno, and a ſubject for an Almanac — and died 1717. — His brother *Louis* was born at Paris 1654, and died 1733. — He did the martyrdoms of S. Peter and S. Paul, from his own deſigns.

1671. 448. JOHN VERKOLJE: *Amſterdam.*

Born 1650. — He died at Delft 1693. — Portraits, &c. in mezzotinto. *Nicholas* his ſon, born at Delft 1673, ſurpaſſed his father in mezzotinto.

449. COR-

449. CORNELIUS NICHOLAS SCHURTZ: *of Nurimberg.* 1672.

Mark C. N. S.

450. CLAUDINE BOUSONNET STELLA.

She engraved hiſtoric ſubjects, as did her two ſiſters *Antoinette* and *Francoiſe*. — *Claudine* died 1697, and *Francoiſe* 1676. — They all learned of their uncle *Jacques Stella* the painter, who was born at Lion 1596, and died at Paris 1647. — He alſo engraved ſome ſubjects of his own invention.

451. G. TASNIERE: *of Turin.* 1674.

452. GIOSEPPE ROLI, *or* ROLLI: *of Bologna.* 1675.

Born 1654. — He etched after Guido, and others of the Bologneſe ſchool.

453. GIOSEPPE DEL SOLE: *of Bologna.*

Born 1654. — died 1719. — Mars receiving a ſhield from Jupiter and Juno — and S. Francis Xavier preaching to the Indians.

1677. 454. DIRCK, *or* THEODORE MAAS: *of Haerlem.*

Born 1656 — He etched a ſet of ſoldiers, horſes, &c.

1679. 455. GERARD SCOTIN: *France.*

Diſciple of Poilly. — S. Katharine after Alexander Veroneſe — the circumciſion and baptiſm of Chriſt after Mignard — and ſeveral pieces after Dominichino, &c. — The *Scotin* who engraved Van Dyck's Beliſarius was a relation of his.

1680. 456. FRANCOIS DE LOUVEMONT: *France.*

457. ANDREW TROST: *of Carniola.*

458. J. BENSHEIMER.

Portraits of the Electors of Saxony.

1681. 459. LOUIS CHERON: *of Paris.*

Born 1660. He engraved in a good taſte 23 ſubjects for the Pſalms; and other ſacred hiſtories from his own compoſitions. He died at Lon-

don 1723. — *Elisabeth Sophia Cheron* born at Paris 1648, engraved a deſcent from the croſs, a drawing-book, &c. She died 1711.

460. FRANCISCO ANTONIO MELONI: *of Bologna.* 1683.

He engraved after *Franceſchini* and others of the Bologneſe ſchool; and died at Vienna 1713.

461. LUDOVICO MATTHIOLI: *of Bologna.*

Born 1662. He etched from his own deſigns, and after Ludov. Caracci, Gioſeppe Creſpi, &c.

462. POMPILIO TITO: *of Rome.* 1685.

463. CORNELIUS DUSART: *of Haerlem.*

Born 1665 — died 1704. — He engraved in a light and free manner ſome pieces of his own compoſition.

70 A
1665
39

464. LUCA CARLEVARIIS: *of Udina.* 1686.

Born 1665. — Views of Venice in 100 plates.

465. GIOSEPPE MARIA CRESPI: *of Bologna.*

Etchings. — He was born 1665, and died 1747.

466. F. ANTONIO LORENZINI: *of Bologna.*

A Franciſcan, born 1665. — The Grand Duke's Gallery, &c.

467. FRANCIS JOACHIM BEICK, *or* BEICH: *of Ravenſburg.*

Born 1665 — Landſcapes of his own compoſition. — He died at Munich 1748.

468. JEAN MAROT: *France.*

He and his ſon engraved a great number of elevations, and views of Churches, Palaces, &c.

1687. 469. BENEDETTO LUTTI: *of Florence.*

Born 1666. — He engraved only Chriſt on the croſs, with the Virgin, S. John, and Mary Magdalen — his own compoſition — and a landſcape after Guercino — both very ſcarce.

470. GEORGE PHILIP RUGENDAS: *of Augsbourg.*

Born 1666. — He engraved a great number of his own compoſitions, in which we find much fire and variety. He died in 1742.

471. GIACOMO MARIA GIOVANNINI: *of Bologna.* 1688.

Born 1667 — died at Parma 1717.

472. ANTONIO BALLESTRA: *of Verona.*

Born 1666 — died 1740. — ſmall etchings from his own deſigns.

473. N. RUYTER.

474. ANTOINE RIVALZ: *of Touloufe.*

Born 1667 — died 1735. — Allegoric ſubjects in 5 plates.

475. ANTOINE TROUVAIN: *France.* 1689.

Luxembourg Gallery, and other hiſtoric ſubjects.

476. THOMAS

1630
1690. 476. THOMAS DE LEU, or LEEUW: *France.*

Portraits. — Mark T. d. l.

477. WILLEM SWIDDE.

A great number of views in Sweden, &c. deſigned and engraved by him and others. — Mark W. S.

1691. 478. JAMES COELMANS: *of Antwerp.*

Born 1670. — He engraved the Cabinet of M. de Boyer d'Aguilles at Aix; it was finiſhed in 1709, but was not publiſhed 'till 1744.

479. HUBERT VINCENT.

1692. 480. PIETRO DI PETRI: *of Rome.*

A pupil of Carlo Maratti's, born 1671. He died at Rome 1716.

1694. 481. DOMINICO MARIA FONTANA: *of Parma.*

Born 1673. — His daughter *Veronica* engraved very neatly on wood, eſpecially ſmall portraits.

482. CLAUDE GILLOT: *of Langres.*

Born 1673. He engraved comic and ſatyric ſubjects with freedom and ſpirit. He alſo did the plates for the Fables of *La Mothe-Houdard*, and died in 1722.

483. PIETRO LEONI GHEZZI: *of Rome.* 1695.

484. H. FRANC DE LANDGRAF: *of Vienna.* 1696.

At the beginning of the Century, flouriſhed:

485. REMI CANTA-GALLINA: *of Florence.*

Landſcapes, feſtivals, &c. from his own compoſitions, or after Giulio Parigi.

486. GIOVANNI BATTISTA MERCATI: *of Sienna.*

487. VALERIANO REGNARTIO: *of Rome.*

488. CORNELIUS DANCKERTS: *of Antwerp.*

He engraved Chriſt's paſſion, Ruins of Rome, &c. in ſmall. *Danker Danckerts* his ſon, engraved hiſtoric landſcapes after Nolpe, Wouvermans, and Berghem; and many other ſubjects after Tiziano, Seghers, P. de Jode, &c.

489. CHARLES DE MALLERY: *of Antwerp.*

490. STEPHEN COLBENSCHLAG, *or* COLBENIUS: *Germany.*

491. DOMINICK CUSTOS: *of Augsbourg.*

Mark D. C.

492. NICHOLAS LASTMAN: *Holland.*

493. P. VERBEECK: *Holland.*

494. A. GARNIER: *France.*

After Primaticcio, Pouſſin, Caravaggio, and Blanchard.

495. PHI-

495. PHILIPPE THOMASSIN: *France.*

He did a great number of engravings after the Italian Maſters. *Simon* of the ſame family, engraved the ſtatues and ſculptures at Verſailles; Portraits, &c. — *Henri-Simon* ſon of the latter, was a better engraver, and executed many ſubjects after Paolo Veroneſe, Feti, Rubens; La Foſſe and other French Painters. — He was born at Paris 1688, and died 1741.

496. ROBERT PICOU: *of Tours.*

engravings after the Baſſans—

497. CAMILLUS CONGIUS.

Mark C. C. &c.

498. MATTHIEU MONTAGNE.

A Flemiſh Painter: his true name was *Van Platenberg*; but when he ſettled in France, he took the name of *Plattemontagne*, and afterwards of *Montagne*. He etched ſome of his own ſea-pieces. — *Nicolas* his ſon etched ſome ſubjects after his maſter Champagne, and from his own deſigns; but his moſt conſiderable works are his Portraits, to which he has put the name of *Nicolas de Plattemontagne*.

499. MELCHIOR TAVERNIER.

Engravers during the courſe of the Century.

500. JOHN BARON, *or* BARONIUS; *v.* IL TOLOSANO.

501. PIETRO SANTE BARTOLI.

A great number of ſubjects after the beſt Italian maſters.

502. GIOVANNI BATTISTA BONACINA: *of Milan.*

503. FRANCISCO BURANI: *of Reggio.*

504. BERNARDINO CAPITELLI: *of Sienna.*

505. CARLO CESIO: *of Rome.*

He engraved many pieces after Ann. Caracci, Guido, Pietro di Cortona, Lanfranco, Dominichino, Romanelli, &c.

506. FRAN-

506. FRANCISCO COLIGNON: *of Rome.*

He copied Della Bella; and Callot, whoſe manner he imitated.

507. MELCHIOR GIRARDINI.

508. LORENZO LOLLI: *of Bologna.*

Guido's ſcholar: he etched after his maſter and others of the Bologneſe ſchool. Mark L. LL. F.

509. GIOVANNI BATTISTA PASCALINI.

510. GIOVANNI ANDREA PODESTA: *of Genoa.*

511. HIERONYMO ROSSI: *of Bologna.*

He engraved after the Bologneſe ſchool. Another of the ſame name, executed Portraits, &c. at Rome, the beginning of the preſent century.

512. JACOMO ANTONIO STEFANONI: *of Bologna.*

513. GIOVANNI BATTISTA TESTANA: *of Rome.*

514. GIULIO CESARE VENENTI: *of Bologna.*

515. HIERONYMO IMPERIALI: *of Genoa.*

516. PETER BAILLU: *of Antwerp.*

He engraved many prints which are in good repute, after Ann. Caracci, Guido, Rubens, Van Dyck, Pietro di Cortona, Rembrandt, &c.

517. JOHN BAPTIST BARBE': *Flanders.*

He engraved after Rubens, Paggi, Franck, Martin de Vos, Theodore van Loon, &c.

518. MATTHEW BOREKENS: *of Antwerp.*

519. NICHOLAS VAN HOEJ, *or* HOIJ: *Flanders.*

Some plates in the Teniers Coll

520. ROM-

520. ROMBAUT (REMOLDUS) EYNHOUDTS: *of Antwerp.*

521. PHILIP FRUYTIERS: *of Antwerp.*

522. HAREFELDT: *of Antwerp.*

523. THEODORE VAN KESSEL: *Flanders.*

524. ARNOLD LOEMANS: *of Antwerp.*

525. JOHN LOUIS: *Flanders.*
Soutman's ſcholar. He engraved hiſtories, but chiefly portraits, after Rubens, Van Dyck, Oſtade, Both, &c. in the manner of his maſter.

526. MARINUS: *of Antwerp.*
He engraved well after Rubens, Jordaens, Sachtleeven Van Dyck, Caravaggio, &c.

527. JOHN MEYSSENS: *of Antwerp.*
He engraved after Rubens, Van Dyck, &c. — Cornelius his ſon or nephew, engraved portraits,

traits of the ſovereigns of Europe, publiſhed at Antwerp 1662.

* 526. J. MUNICHUYSEN: *Flanders.*

He engraved Autumn and Winter after Laireſſe, and many Portraits in a good ſtyle.

* 527. JAMES NEEF: *of Antwerp.*

After Rubens, Seghers, Jordaens, Ann. Caracci, Quellinus, &c; and Portraits after Van Dyck.

528. FRANCIS NEVE: *Flanders.*

Landſcapes etched from his own deſigns. — excellent for their foliage.

529. PIETER NOLPE: *Flanders.*

Hiſtories, Views, Landſcapes, very well executed.

530. ANDREW PAUL, *or* DE PAULIS: *Flanders.*

531. JOHN POPELS: *Flanders.*

532. CRISPIN QUEBOOREN: *Flanders.*

An engraver of Portraits.

533. P. RYSBRACK: *of Antwerp.*

Landſcapes etched from his own deſigns.

534. HENRY SNYERS: *of Antwerp.*

A good engraver after Rubens, Van Dyck, Tiziano, &c.

535. ANDREW STOCK: *of Antwerp.* 1628

portraits & Histories after the flemish pamtn

536. MICHAEL SUERTS: *Flanders.*

537. JOHN THOMAS: *Flanders.*

538. CONRAD WAUMANS: *of Antwerp.* 1650

539. RICHARD COLLIN: *of Antwerp.*

540. ELIAS HEINZELMAN: *of Augsbourg.*

Bred under Poilly. He engraved after Ann. Caracci, Bourdon, Albano, &c.

541. CHRISTOPHER JEGHER: *Germany.*

A good engraver on wood — he worked under the inſpection of Rubens, and after the death

death of that great Painter, poſſeſſed moſt of his plates. Mark C. I.

542. MELCHIOR KUSSEL: *Germany.*

543. MICHAEL NATALIS: *of Liege.*

He engraved the ſtatues and buſts of the Juſtinian Gallery in 150 plates; beſides many pieces after the beſt maſters.

544. CHRISTIAN SAS: *Germany.*

545. CORNELIUS VAN DALEN: *Holland.*

He engraved with neatneſs and taſte in a manner ſometimes approaching to that of Viſſcher, ſometimes to that of Bloemart.

546. ABRAHAM DE HEUSCH: *of Utrecht.*

Etchings of landſcapes from his own deſigns. — *William* of the ſame family, a pupil of Both's excelled in landſcapes and animals. — *James* nephew to William born at Utrecht 1657; etched ſome ſubjects of his own compoſition, and died 1711.

1657
..54

547. JOHN

547. JOHN HACKAART: *of Amſterdam.*

548. NICHOLAS MOOJAERT: *of Amſterdam.*

549. HENRY NAIWINCX: *Holland.*

Sixteen Landſcapes.

550. OSSENBECK: *of Rotterdam.*

Two landſcapes after Salvator, very ſcarce. Other pieces after Tintoret, Baſſan, Feti, &c.

551. SIMON DE VLIEGER: *Holland.*

552. ANTONY WATERLO: *of Utrecht.*

Landſcapes etched in a fine taſte, and maſterly ſtyle.

553. CORNELIUS CLAAS WIERINGEN: *Holland.*

554. A. ZYLVELDT: *Holland.*

555. A. CONRAD: *Holland.*

556. JOHN VAN DER BRUGGEN.
Portraits, and ſmall ſubjects in mezzotinto, after Van Dyck, Rembrandt, Largilliere, Brouwer, Teniers, Oſtade, &c.

557. MARC DE BYE.
Sets of animals after Paul Potter.

558. ANT. VAN DER DOES.

559. EDWARD ECKMAN.
After Buſinck, Callot, &c. in wood.

560. FRANCIS ERTINGER.

561. PETER VAN LEYSEBETTEN.

562. JOHN VAN TROYEN.

563. MOYSES UYTENBROECK.
Pretty ſmall pieces of Fables, Landſcapes, and animals, from his own deſigns in the ſtyle of Poelembourg — much eſteemed.

564. JOSEPH JUSTER.

565. S. BLESENDORFF: *Sweden.*

566. JEAN BERRAIN: *France.*

567. FRANCOIS BOURLIER: *France.*

568. JEAN COUVAY: *France.*

569. JEAN DOLIVAR: *France.*

570. JACQUES GRIGNION: *France.*

571. CHARLES DE LA HAYE: *France.*

572. PIERRE LANDRY: *France.*

573. JEAN LANGLOIS: *France.*

574. RENE' LOCHON: *France.*

575. HENRI MAUPERCHE: *France.*

576. JEAN NOLLIN: *France.*
He engraved well after Caracci, Pouſſin, &c.

577. JEAN PESNE: *France.*
He chiefly engraved after Pouſſin, whoſe manner he has well preſerved.

578. FRANCOIS RAGOT: *France.*

579. S. ANDRE': *France.*
The little gallery of the Louvre after le Brun.

580. JEAN SAUVE': *France.*

581. PIERRE SIMON: *France.*
Portraits. — Alſo a martyrdom after Salvator Roſa, and ſeveral pieces after Pouſſin, &c.

582. TOURNIER: *France.*

583. GUILLAUME VALLET: *France.*

1640 584. SEBASTIEN VOUILLEMONT: *France.*

585. RE-

585. REMI VUIBERT: *France.* 1640

586. FRANCOIS BIGNON: *France.*

587. CHARLES AUDRAN: *of Lion.*

He engraved in a neat manner a number of pieces after Ann. Caracci, Dominichino, Tiziano, Perrin del Vaga, Pietro di Cortona, Guido, Albano, Sacchi, Vouet, le Sueur, &c.

588. JACQUES BELLI: *of Chartres.*

589. PIERRE BREBIETTE: *of Mantes-ſur-Seine.*

590. CLAUDE DERVET: *of Nancy.*

He engraved in a ſtyle approaching to Callot's firſt manner.

591. FRANCOIS LANGOT: *of Melun.*

592. MICHEL VAN LOCHOM: *of Paris.*

593. GA-

593. GABRIEL PERELLE: *of Paris.*

He and his two ſons *Adam* and *Nicolas*, did a great number of excellent landſcapes from the Father's deſigns, or after Paul Bril, Poelembourg, Pouſſin, Aſſelin, Fouquier, Callot, &c. — which are ſufficiently celebrated. The Father was the beſt hand.

594. GILLES ROUSSELET: *of Paris.*

He engraved a great number of plates in a good taſte, after Rafaelle, Tiziano, Dominichino, Guido, Pouſſin, Bourdon, Le Brun, Ann. Caracci, Pietro di Cortona, Van Dyck, Champagne, &c.

595. H. BARY.

portraits

596. NICOLAS BAZIN.

597. ANT. FRANC. BAUDUINS.

598. JACQUES BLONDEAU.

599. ROBERT, *and* NICOLAS BONART.

600. FRAN-

600. FRANCOIS BONNEMER.

601. GASPAR BOUTTATS.

602. N. BRIOT.

603 LOUIS BUSINCK.

604. ANT. COCHET, COUCHET, *or* COGET.

605. LOUIS COSSIN.

606. P. DANNOOT.

607. MARTIAL DESBOIS.
Frontiſpieces of books after Louis Dorigny.

608. ZACHARY HEINCE.
Portraits of illuſtrious perſons after Vouet

609. ISRAEL HENRIET.
He imitated Callot's manner, and died at Paris 1661.

610. GREGOIRE HURET.

611. JOHN

611. JOHN BAPTIST FALDA.

He etched views of the churches, palaces, gardens, and fountains at Rome.

612. LOUIS FERDINAND.

Son of *Ferdinand Elle* or *Helle* one of Pouſſin's maſters. — Portraits after Van Dyck, &c.

613. GILBERT FILLEUL.

After le Brun, &c. — *Peter* his ſon was alſo an engraver.

614. ETIENNE GANTREL.

615. CLAUDE GOYRAND.

616. ADRIAN LOMMELIN.

617. PAUL MAUPAIN.

An engraver on wood, as was alſo his father.

618. MICHEL MOSIN.

619. NOBLESSE.

He ſtudied the works of Callot, and etched ſome ſmall landſcapes in his manner. He died 1730.

620. NI-

620. NICOLAS REGNESSON.

621. NICOLAS ROBERT.

Beaſts, birds, and plants. — *A. Robert* was a ſcholar of *Le Blond's*, and engraved in colours.

622. DE SON.

623. FRANCOIS TORTEBAT.

624. NICOLAS VIENNOT.

At the end of the ſame Century, flouriſhed,

625. PETER AQUILA.

His etchings after Rafaelle, Ann. Caracci, Pietro di Cortona, Ciro Ferro, Carlo Maratti, &c. are eſteemed.

626. FRANCIS AQUILA.

Rafaelle's paintings in the Vatican, and other pieces after the Italian maſters.

627. CESAR FANTETTI.

628. GIOVANNI HIERONYMO. Frezza

629. G. LEONE.

Animals from his own drawings, done in a good taſte.

630. FRANCIS HARREWIN: *of Bruſſels.*

631. RICHARD VAN ORLEY: *Flanders.*

632. CORNELIUS VERMEULEN: *of Antwerp.*

He engraved hiſtories and portraits after Guido, Rubens, Van Dyck, Dominichino, Rigaud, &c.

633. HANS FRANCK: *of Nurimberg.*

634. JOHN MEYER: *of Nurimberg.*

635. ROMAIN DE HOOGHE: *Holland.*

636. BENOIT FARJAT: *of Lion.*

637. PIERRE DREVET.

The beauty and truth with which he graved portraits is ſufficiently known. — His ſon however of the ſame name, born 1697, ſurpaſſed him in the delicacy of his work, and died 1739.

638. PIERRE PICAULT.

The battles of Alexander, and ſome portraits, &c.

639. J. DIEU DE S. JEAN.

Modes and dreſſes of the time.

BRITISH ENGRAVERS.

1545. 640. THOMAS GEMINIE, *or* GEMINUS.

641. REMIGIUS HOGENBERG.

1555. 642. FRANCIS HOGENBERG.
Maps.

643. HUMPHREY LHUYD.

1559. 644. WILLIAM CUNYNGHAM.
A Phyſician at Norwich. Plates in his Coſmographical Glaſs.

1562. 645. ANTONY JENKENSON.
Maps.

646. ROBERT LEETH.
Maps.

1578. 647. RALPH AGGAS.
A Surveyor — Maps.

648. HUM-

648. HUMPHRY COLE. 1572.

A Goldſmith. — Map and Frontiſpiece to Parker's Bible.

649. JOHN BETTES.

Painter and Engraver. — Pedigree and Vignettes in Hall's Chronicle. — Dead in 1576.

650. —— TYRRAL.

651. —— CURE.

652. CHRISTOPHER SWITZER.

Wooden cuts for Books. — The broad ſeals of England from the Conqueſt to James I.

653. WILLIAM ROGERS.

Title to Linchoten's Voyages. — Cuts to Broughton. — Heads. 1600

Laurence Johnson — heads. 1603

654. CHRISTOPHER SAXTON. 1580.

Of Tingley near Leeds in Yorkſhire. The firſt maps of the counties of England and Wales.

655. NICHOLAS REYNOLD.

Maps.

656. AUGUSTINE RYTHER.

Maps. 1589

657. GEORGE

657. GEORGE HOEFNAGLE: *of Antwerp.*

Maps. — A plate of Noneſuch.

1587. 658. THEODORE DE BRIE.

died 1600

659. ROBERT ADAMS.

1589 Plans and Charts.

660. REGINALD ELSTRACKE.

1600 Portraits. — His works are more ſcarce than valuable. died about 1620.

661. FRANCIS DELARAM.

Portraits. — Better and neater than Elſtracke.

died about 1625

662. THOMAS JENNER.

663. CRISPIN PASS, &c.

Portraits. — See nº 106. died abo 16

664. JOHN PAYNE.

Scholar of Simon Paſs, and the firſt Engliſhman who diſtinguiſhed himſelf by the graver: he died about 1648. — A print of the Royal Sovereign, a ſtorm, plates for books, and heads.

665. JOHN BARRA.

1630 Title-pages and heads.

666. JOHN

666. JOHN NORDEN. 1603.
A topographical engraver.

667. THOMAS PORTER.
Plan of London.

668. CHARLES WHITWELL.
Map of Surrey.

669. C. BOEL.
Title plate for the Engliſh Bible 1611.

670. WILLIAM HOLE, *or* HOLLE. 1613.
Heads and Penmanſhip.

671. JODOCUS, *and* HENRY HONDIUS.
See nº 222. Jod. died 1611.

672. A. BLOOM. 2nd.

673. THOMAS COCKSON.
Portraits. 1620

674. PETER STENT. died ab. 1662

675. THOMAS CARTWRIGHT.

676. WILLIAM DOLLE.
Portraits.

677. —— DEODATE.

1628. 678. R. MEIGHAN.

1631. 679. THOMAS CECILL.
Portraits.

680. ROBERT VAUGHAN.
Portraits. Cuts in Norton's Ordinal, and Aſhmole's Theatrum Chemicum.

683. J. HULETT.

1634. 684. WILLIAM MARSHALL.
Heads.

1637. 685. G. GLOVER.
Portraits.

686. HENRY PEACHAM.
Sir Thomas Cromwell from Holbein.

1635. 687. ROBERT DE VOERST.
Portraits; Animals.

688. LUKE VOSTERMAN.
Hiſtoric ſubjects and Portraits. See nº 252.

689. WENCESLAS HOLLAR.
See nº 288.

690. DANIEL KING.
Dugdale's Monaſticon.

691. MARTIN DROESHOUT.
Heads.

692. H. STOCK.
Heads.

693. H. VANDERBORCHT. 1631.

694. T. SLATER.

695. WILLIAM DELFF.
Heads.

696. GEORGE GIFFORD.
Heads.

697. WILLIAM SIMPSON. 1635.
Part of the Prints in Quarles's Emblems.

1646. 698. THOMAS CROSS.
Heads.

699. S. SAVERY.
Portraits.

1651. 700. J. GODDARD.
Portrait.

701. WILLIAM TREVILLIAN.
Oliver Cromwell's Porter.

1662. 702. J. CHANTRY,
Heads.

1660. 703. J. DICKSON.
Heads.

1661. 704. A. HERTOCKS.
Heads and Frontiſpieces.

1648-1692 705. F. H. VAN HOVE.

1643 706. —— ROTERMANS.
Heads.

707. FRANCIS BARLOW.
He was born in Lincolnſhire, and died in

1702.

1702. — Etchings for Benlow's Theophila fol. 1652 — for Ogilby's Virgil and Æſop — An eagle with a cat.

708. R. GAYWOOD. 1655

Scholar and imitator of Hollar. — Portraits. — Venus with a Spaniard playing on an organ, from Titian.

709. —— DUDLEY.

710. —— CARTER.

711. ROBERT PRICKE.

Diſciples of Hollar.

712. FRANCIS PLACE.

A gentleman of Yorkſhire, who painted, deſigned, and etched. — Views — alſo a mezzotinto of Henry Gyles; and prints of Richard Thompſon, and Archbiſhop Sterne. — died 1728

713. J. SAVAGE.

Heads.

714. WILLIAM LODGE.

Born at Leeds 1649. — Heads and views. He died 1689.

1670. 715. WILLIAM SHERWIN.
to 1711 Heads.

716. JOSEPH NUTTING.
1700 Heads.

717. WILLIAM FAITHORNE.
Born in London about 1616. He died 1691. — A great number of portraits and heads, differing widely in point of merit. Some hiſtoric prints, and plates for books.

718. WILLIAM FAITHORNE, Junior.
Portraits chiefly in mezzotinto.

719. JOHN FILLIAN.
1676 The elder Faithorne's ſcholar. — Heads.

1660. 720. PETER LOMBART.
Heads, portraits, frontiſpieces. His beſt work is 12 half lengths from Van Dyck. — Sold by Gribelin 1708

721. JAMES GAMMON.
A few bad heads. — Richard Cromwell.

722. ROBERT THACKER.
The Cathedral at Saliſbury.

723. MOR-

723. —— MORGAN.

Plan of London.

724. WILLIAM SKILLMAN. 1663

Views.

725. JOHN DUNSTALL. 1662.

A drawing-maſter. — Portraits. — He alſo etched a book of Flowers. died 1693

726. J. BROWN. 1676.

M. Marlow — 1675

727. PRINCE RUPERT.

The inventor of Mezzotinto about 1649. — A head in Evelyn's Chalcography; another of the ſame in large; a man with a ſpear; and a woman's head looking down, in an oval. — He alſo etched ſome Landſcapes. — There is in the Public Library at Cambridge a Magdalen in Mezzotinto by the Prince, from M. Merian, with this inſcription underneath — Rupertus D. G. C. P. D. B. — Princeps Imperii Animi gratia luſit. — See Evelyn. p. 131.

728. WARNER VAILLANT.

He came from Holland with Prince Rupert, and was admired for his mezzotintos. — died 1677

729. JOHN

729. JOHN EVELYN Eſq;

Five ſmall etchings of his journey from Rome to Naples 1649. — Views of Wooton and Putney.

730. DAVID LOGGAN.

Born at Dantzick in 1635. — Oxonia and Cantabrigia illuſtrata. — Habits of Graduates at Oxford on 11 folio plates. — One of the moſt conſiderable engravers of Heads in his time. — He died in 1693 or 1700.

1662 731. PETER WILLIAMSON.

1673 732. ABRAHAM BLOOTELING.

A Hollander. Portraits, mezzotintos, and Agoſtino's gems.

733. GEORGE VALCK.

1678 He came with Blooteling from Holland. — The famous Dutcheſs of Mazarin and other Portraits.

734. EDWARD LE DAVIS.

1675 Of Welſh extraction, and apprentice to Loggan. He engraved Portraits.

735. WILLIAM LIGHTFOOT.

two or three Madonnas in a neat manner little inferiour to Wierinx —

736. MI-

736. MICHAEL BURGHERS. 1680

Of Utrecht; ſettled at Oxford, where he engraved the Almanacs: his firſt appeared in 1676 without his name: alſo ſmall views of Queen's College, and Portraits.

737. PETER VANDERBANK. 1674

Born at Paris: he died in 1697. — Large heads for Kennet's Hiſtory. — He alſo engraved after Verrio's paintings at Windſor, and ſome other hiſtories. Plates in Tijon's book of Iron-works.

738. NICHOLAS YEATES. 1680.

739. JOHN COLLINS.

Obſcure engravers of heads.

740. R. COLLINS, Junior.

741. WILLIAM CLARKE.

Heads.

742. ~~JOHN~~ James CLARKE. 1690.

An engraver at Edinburgh. — Heads, and Vignettes for Lord Lanſdowne's works.

743. R. TOMPSON. Jn° Clarke of Gray's Inn - 1725

Heads. 1669

744. THO-

1679 744. THOMAS DUDLEY.
Heads.

1678. 745. PAUL VANSOMER.
Portraits both graved and mezzotinto after Lely, &c. — died about 1694

John Vansomer

746. ROBERT WHITE.
Born in London 1645, and a pupil of Loggan's. He engraved the first Oxford Almanac in 1674, Moncke's Funeral, and a great number of English Heads. He died in 1704.

1645-59

747. GEORGE WHITE.
His son. — Chiefly practised in mezzotinto — his best, Sir Richard Blackmore, and Silvester Petyt. — he Lived till 1731

1683. 748. ARTHUR SOLY.
Employed by Robert White. Heads.

749. HAMLET WINSTANLEY.
He etched the Earl of Derby's collection; and views of Audley Inn. He died in 1703.

1681. 750. ——— BURNFORD.

1683 Jno. Spilberg

750. Jno ISAAC OLIVER.
James II.; and Lord Chancellor Jefferies, there styled Earl of Flint.

752. JOHN

752. JOHN DRAPENTIERE. 1691.
Etchings of Heads.

753. WILLIAM ELDER. 1681
A Scotchman, contemporary with Robert White. — Heads.

754. JOHN STURT.
Born 1658. Bred under Robert White. — died 1730

755. ——— LUTTEREL. 1700 to 1704
Mezzotinto.

756. ROBERT JACKSON.

757. FRANCIS BRAGGE.

758. ISAAC BECKET.
Born in Kent 1653. — Mezzotinto.

759. JOHN SMITH. 1700.
The famous mezzotinter.

760. H. ELAND. 1705.
Plates for Milton's Paradiſe Loſt, Edit. 7. — The drawings copied by him from *Medina's* in the folio.

761. SIMON GRIBELIN. 1707.
Born at Blois 1661. — He died 1733. — The

tent of Darius: the Cartoons: a great number of hiſtoric pieces in ſmall, and a few portraits.

1708. 762. GEORGE VERTUE.

Born at London 1684. Portraits, Antiquities, Oxford Almanacs, Heads for Rapin, illuſtrious Heads, ſome hiſtoric prints, &c. — of all which Mr Walpole has given a liſt, at the end of his Catalogue of Engliſh Engravers. — He died in 1756.

1711. 763. Sir NICOLAS DORIGNY.

Born in France. — The Cartoons, &c.

764. CHARLES DUPUIS.

765. CLAUDE DU BOSC.

The Cartoons — The Duke of Marlborough's battles — Religious Ceremonies from Picart — Scipio's Continence from Pouſſin.

766. L'EPICIERE.

He aſſiſted Du Boſc.

767. —— BEAUVAIS.

1708. 768. LEWIS DU GUERNIER.

Born 1677 — He died 1716. Frontiſpieces, and

and the Duke of Marlborough's Battles. Lot and his daughters from Caravaggio; and the Duke and Dutcheſs of Queenſberry.

769. GEORGE BICKHAM. 1709.

A few heads.

770. S. COIGNARD.

771. T. JOHNSON.

772. ~~John~~ KIP.

Born at Amſterdam. — Palaces and ſeats. — He died in Weſtminſter at near 70, in the year 1722.

773. GEORGE KING,

Portraits. — *John King* engraved the plates for the art of defence.

774. S. NICHOLS.

775. JOSEPH SIMPSON.

776. PETER VAN GUNST. 1713.

Whole lengths after Van Dyck, &c.

777. ROBERT WILLIAMS.

Of Wales. — A good mezzotinter. — Sir Richard Blackmore.

778. W. WILSON.

779. MICHAEL VANDERGUTCH.

Of Antwerp. Scholar of Boutatts and Maſter of Vertue. Anatomic figures — the Royal Navy — a print of Mr Savage, &c. He died 1725.

780. ~~GERARD~~ VANDERGUTCH.

His ſon; born 1697. He chiefly practiſed etching. — Six academic figures after Cheron — Cheſelden's Oſteology — Cupola of S. Paul's — Tancred and Erminia from Pouſſin.

781. CLAUD DAVID.

Of Burgundy.

782. CHEREAU JUNIOR.

783. BERNARD LENS.

A mezzotinter and drawing-maſter. — He ſometimes etched. — The judgement of Paris in mezzotinto from Lely; and a multitude of ſmall hiſtories and landſcapes in the ſame way. — He died in 1725.

784. BERNARD LENS, Junior.

His ſon.— The painter in water-colours. He etched

etched two or three little drawing-books of landſcape.

785. SAMUEL MOORE.

786. —— SCOTIN.
Beliſarius from Van Dyck.

787. —— ENGLISH.
He etched Chriſt and the diſciples at Emaus after Titian, and died in 1718.

788. HENRY HULSBERG.
Born at Amſterdam. Portraits. — He died in 1729.

789. JOHN FABER.
Born in Holland. — Mezzotinto.

790. JOHN FABER, Junior.
A great number of portraits in mezzotinto. — He far ſurpaſſed his father.

791. EDWARD KIRKALL.
Born at Sheffield in Yorkſhire. Arms, ſtamps, ornaments, and cuts for books. He diſcovered a new method of printing, compoſed of etching, mezzotinto, and wooden ſtamps.

792. JAMES

792. JAMES CHRISTOPHER LE BLON.

1732

He diſcovered a method of giving colour to mezzotinto, and thereby imitating paintings.

793. JOHN SIMON.

Born in Normandy. Portraits in mezzotinto from Kneller. He died about 1755.

794. L. BOITARD.

A Frenchman and very neat workman. He engraved chiefly for books. — Anatomic figures — the rotunda after Panini — and the plates for Spence's Polymetis.

1725. 795. B. BARON.

The ſtory of Achilles from Rubens — the Cornaro Family — the Earl of Pembroke's Family — the Family of Naſſau — ſome other conſiderable pieces after the beſt maſters — a few portraits — and a great number of other works. He died 1762.

796. HENRY GRAVELOT.

Plates to Hanmer's Shakeſpeare, and a view of Kirkſtall Abbey.

797. JOHN PINE.

The ceremonies at the revival of the order of the

the order of the Bath — the Tapeſtry in the Houſe of Lords — Horace, &c.

798. ARTHUR POND.

He etched his own head, Dr Mead's, and Mr Sadler's. ob: 1758

799. HENRY FLETCHER. 1729.

800. CAREY CREED. 1730.

801. JOSEPH WAGNER. 1733.

802. THOMAS PRESTON.

803. JOHN LAGUERRE. -died. 1748

804. PETER FOURDRINIERE.

805. JAMES GREEN.

Not *John*. — Bred under *Baſire*, who was no engraver of Maps; but did cuts for Don Quixote from the deſigns of Hogarth, &c.

"That the continuation (I may ſay with "the accompliſhed Mr Walpole) will afford a "brighter liſt, one may augur, from the pro- "tection given to the arts, from the riches and

" and flouriſhing ſtate of our dominions, and " from the maſters we actually poſſeſs." —— Let not the loud cries for Liberty drown once again the ſmall voice of Genius!

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Miſtakes

Miſtakes and Omiſſions.

Page 25. line 6. For *Baptiſti* read *Baptiſta.*
P. 28. l. 15. For *Plegink* read *Pleginck.*
P. 30. l. 21. For *Wolgang* read *Wolfgang.*
P. 33. l. 3. For *Barraccio* read *Barroccio.*
——— l. 19. For *Bartolemeo* read *Bartolomeo.*
P. 34. l. 8. For *Patavincis* read *Patavinus.*
P. 40. l. 21. For *Reubens* read *Rubens.*
P. 47. l. 20. For *Hekce* read *Hecke.*
P. 48. l. 7. For 7 read 792.
P. 54. After the article *Oſtade*, add; *Cornelius Bega* his ſcholar, born at Haerlem, imitated his manner, and died in 1664.
P. 56. l. 4. For *Batiſta* read *Baptiſta.*
P. 61. After art. 337. inſert *Herman van Swanenveldt* a Flemiſh Painter born about 1620, bred under Gerard Dou and Claude Lorrain. He etched 14 large landſcapes, 40 of a midling ſize, and about 60 ſmall ones.
P. 64. l. 4. For *James* read *Jean.*
P. 94. The numbers proceed wrong, by the repetition of n° 526, 527.
P. 105. l. laſt. After *Giovanni Hieronymo* add *Frezza.*
P. 112. From n° 680. the numbers are wrong, by the omiſſion of 681, 682, but they are referred to in the index as they ſtand.
P. 120. After Paul Vanſomer, inſert *John Vanſmoer.*
——— l. 21. For 750 read 751.

THE END.

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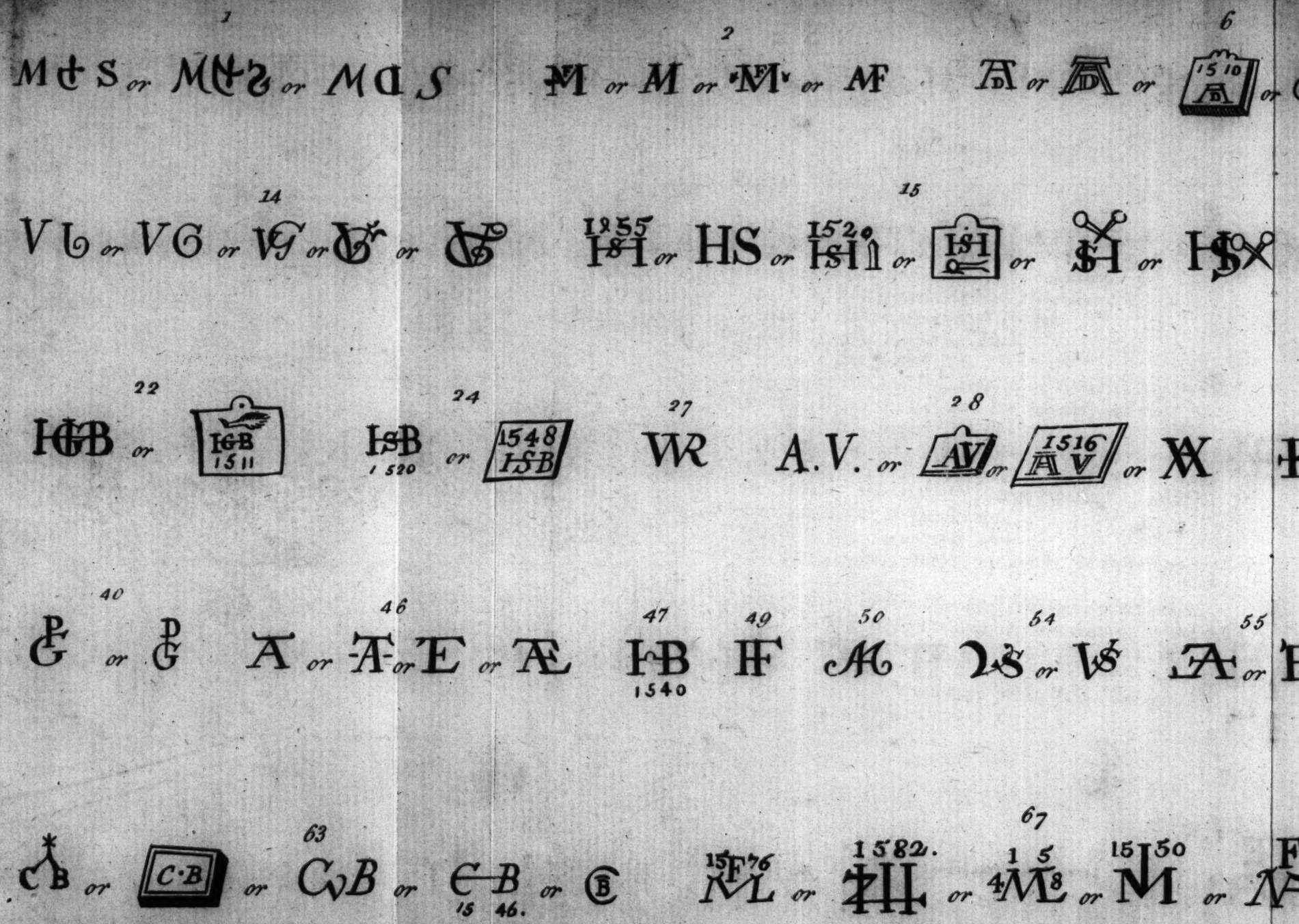
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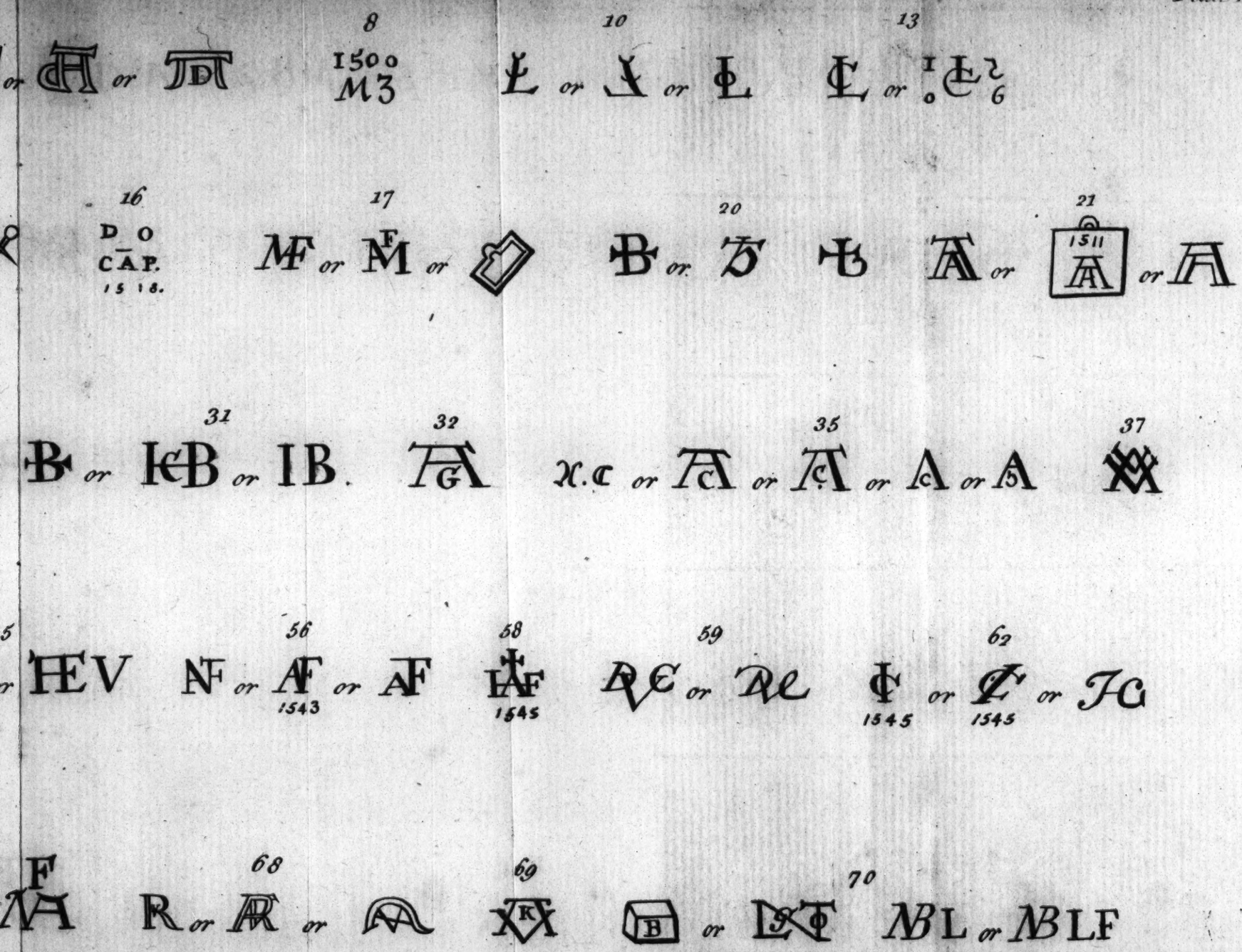
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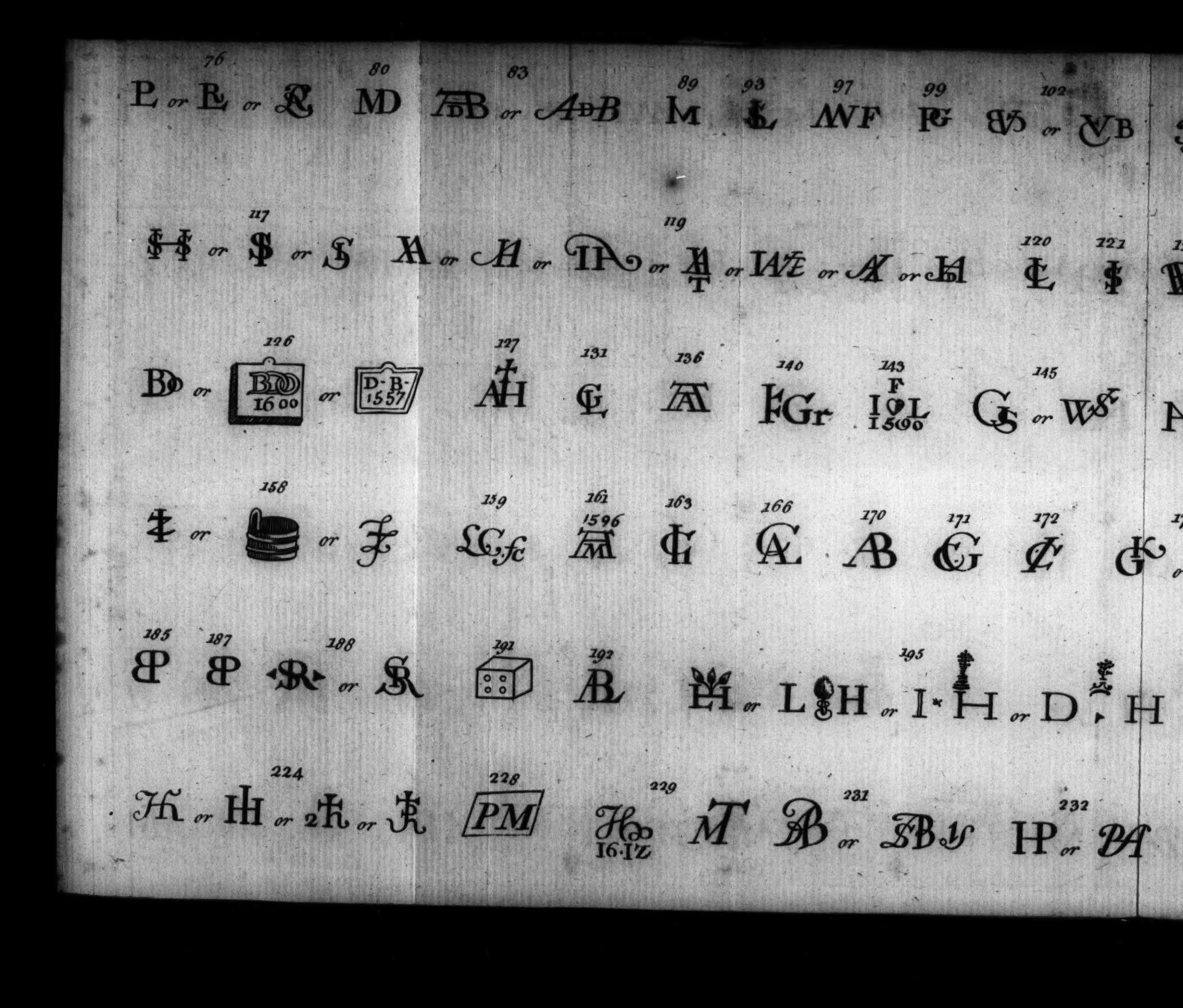
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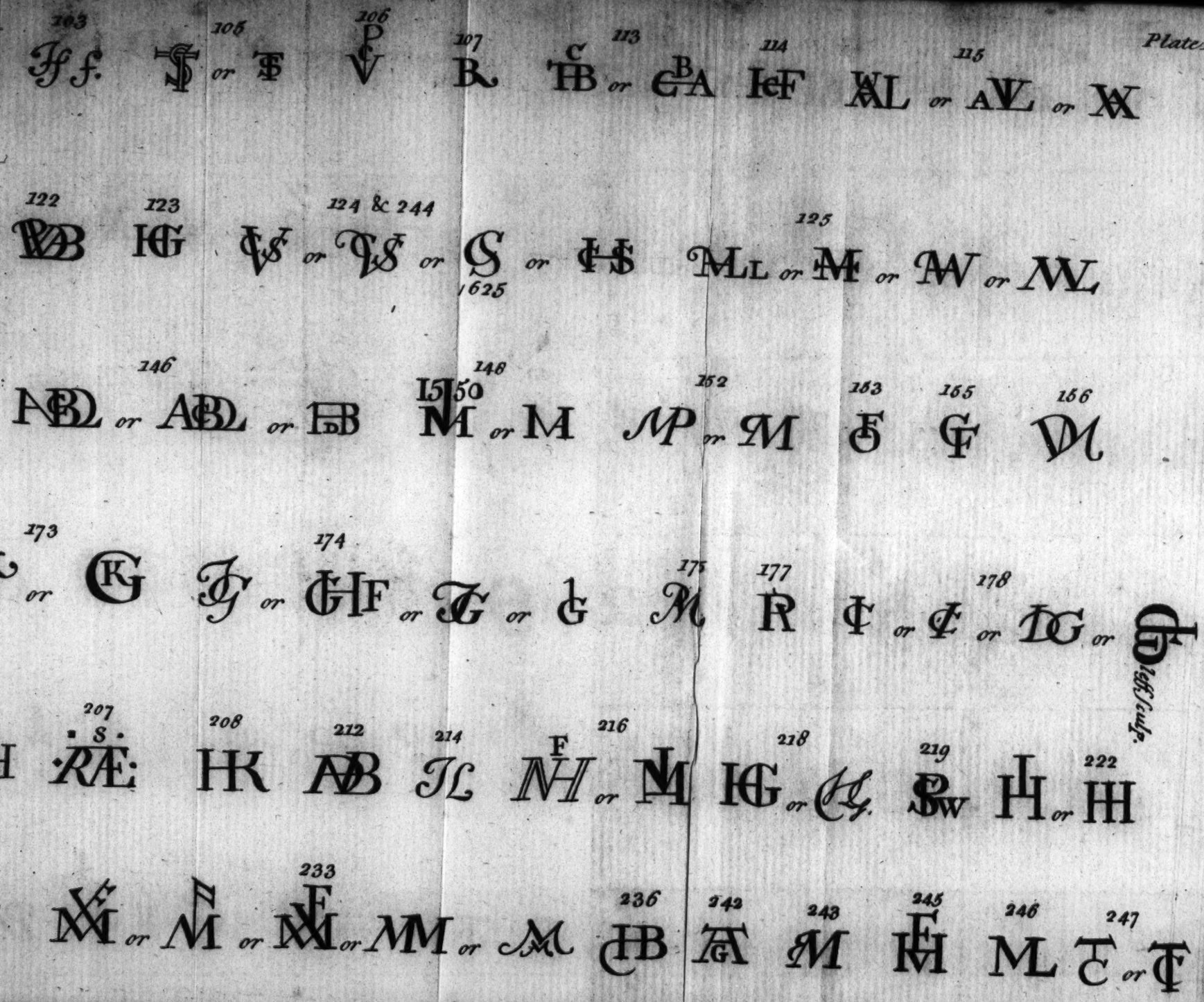
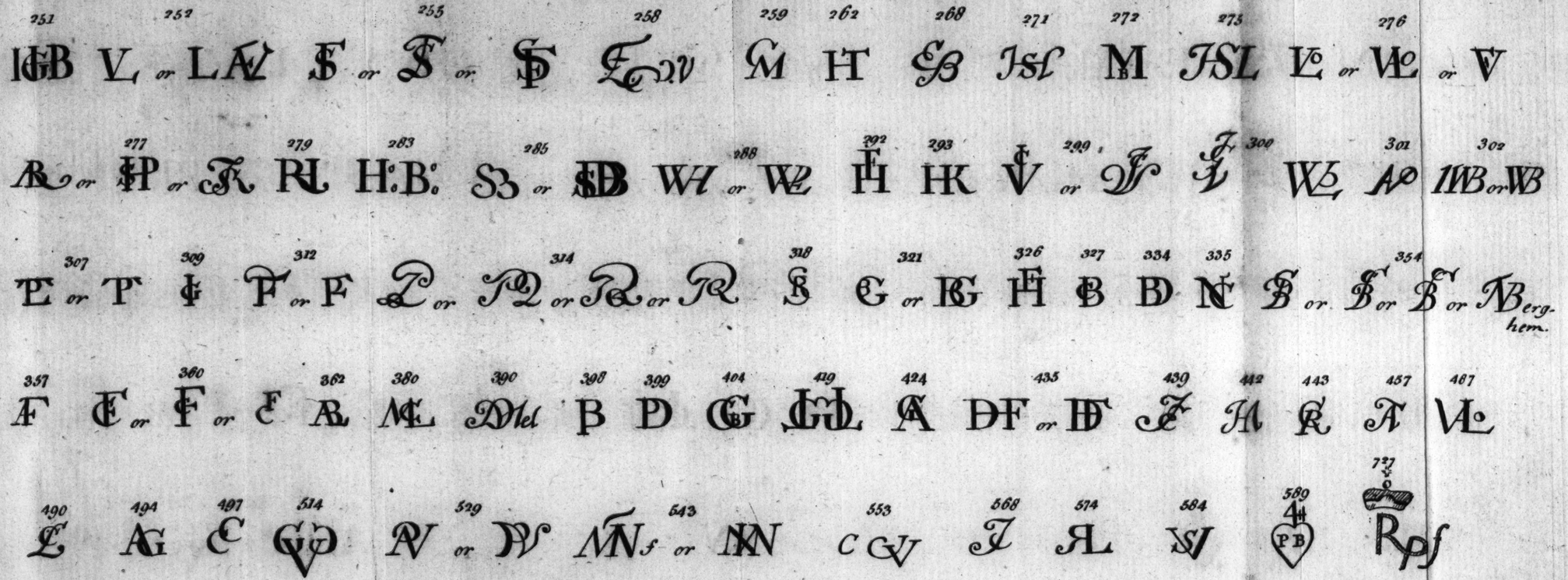
Plate II.



Jeff. Sculp.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